

Intellectual
Library

FEB 25 1943

AMERICAN ARTIST



JOHN HOWARD BENSON

ARCH

9 4 3

35c

ELIOT O'HARA
PAINTS A
WATER COLOR



O'Hara is but One

of twelve prominent artists who disclose, without reservation, their creative processes—their background, way of life, source of ideas and technical procedures—in Ernest W. Watson's notable new volume *COLOR AND METHOD IN PAINTING*.

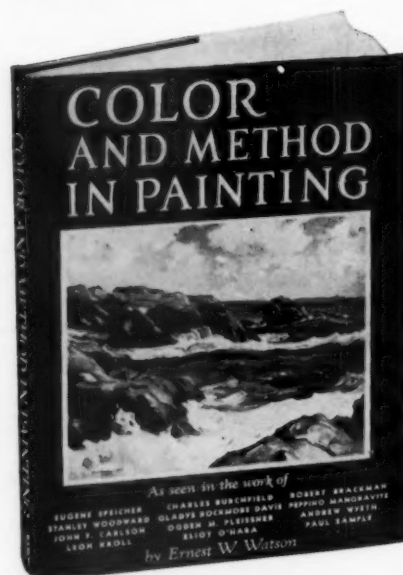
The others are Charles Burchfield, Stanley Woodward, John F. Carlson, Eugene Speicher, Gladys Rockmore Davis, Ogden M. Pleissner, Robert Brackman, Leon Kroll, Peppino Magravite, Paul Sample, and Andrew Wyeth.

In addition to reproductions showing each artist's work in color, there are over 150 halftones of paintings and drawings. Printed on heavy plate paper; 150 pages, 9" x 12". Descriptive circular on request. Your money back if not satisfied. \$5.00.

WATSON-GUPTILL PUBLICATIONS, INC.

330 West 42nd Street, New York, N. Y.

Publishers of *AMERICAN ARTIST*





ESSENTIAL! In this global war, in which science and industry play so large a part, thousands of things which were unknown or little known at the time of World War I have become absolutely essential. . . . Take the airplane carrier for instance. Here is a weapon which is not only new, but which is among the most important today.

This doesn't mean, however, that all of the old tried and true things are obsolete. Without our battle-ships, cruisers and destroyers, all our carriers would soon be at the bottom.

TRIED AND TRUE. The **Koh-i-noor** pencil is but a small thing, in some respects of very little importance when compared with a carrier. Yet in its way isn't it just as essential, both in war-time and in peace-time, as these enormous giants? Of course it is! Where would we be if, overnight, all pencils were to disappear?

And when it comes to pencils, what pencil is more essential than the reliable and long-famous **Koh-i-noor**, choice of thousands of pencil users who demand the best?

Reproductions of this drawing and several others of this series are now available, and will be supplied without cost.



MEPHISTO WATER COLORING PENCILS. These brilliant color pencils are water soluble and are used to produce wash and pastel effects. Round, with painted tip, gold stamped, each pencil polished to match the color of the lead. May be purchased in individual colors or in sets of 8 or 12. There is also a 12 color set of half length pencils and a pencil lengthener.

WRITE FOR FREE CATALOG #2



KOH-I-NOOR PENCIL COMPANY, INC., 373 FOURTH AVE., NEW YORK

Win With KOH-I-NOOR!



Created WITH JUST TWO PENCILS

With a Venus 2B and 4B, Kautzky produced every effect in this superb drawing . . . The posts in the foreground are modeled in broad, flat strokes of Venus 4B. The reflections are drawn with horizontal zigzag strokes, using the same kind of pencil point . . . Flat strokes of Venus 2B, varied from light to heavy to light again, indicate the receding beach and water. A sharp pencil point accents the lower edges of the waves.

More artists, draftsmen, architects and engineers use Venus Drawing Pencils than any other make, because they know they can rely on Venus Drawing for smoothness, strength and unvarying consistency of grading.



Are you using Venus Drawing Pencils? We will be glad to send you two free samples in any degrees you like. Simply mail us the coupon below.

American Pencil Company
Dept. 118, 500 Willow Ave., Hoboken, N. J.
In Canada: Venus Pencil Company, Ltd., Toronto

Please send FREE samples of the two grades circled:

9H - 8H - 7H - 6H - 5H - 4H - 3H - 2H - H - F - HB - B - 2B - 3B - 4B - 5B - 6B

NAME and Title _____

ADDRESS _____

CITY _____ STATE _____

Small Type Dept.

Baker's Time Covers

On March 1st a comprehensive exhibition of covers painted by Ernest Hamlin Baker for *Time* magazine will open at the Guild Artists Bureau (New York) and will continue for two weeks.

Visit Arizona

The next best thing to a visit to our colorful Southwest is "Arizona Highways," a monthly magazine published by the Arizona Highway Department in the interest of good roads, and devoted to the story of Arizona's people and land. It is filled with photographs, many in color. The December number carried 13 exquisite color plates of mountains, plains, deserts and lakes. "Arizona Highways" is only \$1.00 a year—it's published monthly. Address: "Arizona Highways," Arizona Highway Dept., Phoenix, Ariz.

Post-War America

In the December issue of "Atlantic Monthly," Arthur Kudner, in "Beyond Victory" makes exciting prophecies of post-war industrial developments which will serve as a background for Matlack Price's comment [in this issue] on opportunities for artists and designers after the war. The January "Pencil Points" also invited careful study of post-war developments.

Kent Again

Rockwell Kent is doing a series of pen drawings for 5 column newspaper advertisements for P.O.N. beer. Worth looking into.

Peter's Museum

Next thing you know Peter Helck will be collecting locomotives. That, it seems to us, would be a logical climax to Pete's collecting activities which have already filled his "Transportation Museum" (a great barn on his Boston Corners, N. Y., farm).

Pete has just announced the acquisition of the old 120 H. P. Locomobile, built in 1906 expressly for the Vanderbilt Cup Race of that year. It had a twin, long since gone, and the two identical machines cost \$40,000. The Helck Transportation Museum now houses the following masterpieces:

- 1904 Chain-drive, Mercedes Touring
- 1906 120 H.P. Locomobile
- 1907 Renault Town Car
- 1910 Cole Raceabout
- 1913 Locomobile Touring
- 1920 Mercedes - Knight Sports Tourer
- 1921 Brewster Town Car

In the picture below, we see Pete (lifted goggles) and his son Jerry enjoying a spin in his new Loco. Joe Tracy who won, with this car, the 1906 Eliminations for the first three Vanderbilt Races and set the fastest lap record in one of the finals, is at the wheel.



Welcome Students!

Sir:

I have found the AMERICAN ARTIST to be an outstanding art magazine and have therefore recommended it to my students. Enclosed is a list of 52 subscribers; and check covering order in full at the rate of \$1.50 each.

Prof. D. Schreckengost
Industrial Ceramic Design
N. Y. State College of
Ceramics, Alfred Univ.

The Editors are indeed gratified that Prof. Schreckengost finds AMERICAN ARTIST useful enough to want his students to have it. He is one of America's most distinguished artists, particularly in the ceramics field where his work has brought him the highest honors.

Visitor

The Editors were heartened a day or two ago by a visit from Walt Partymiller recently come from Seattle to New York to engage in editorial cartooning. He is already on his way—he has the goods. Walt, a charter subscriber, who has not missed an issue of AMERICAN ARTIST since April 1937, said he just couldn't help coming in to see us, the magazine has meant so much to him. Coming East from Seattle, Walt stopped off along the way to make calls on famous cartoonists in Denver, Chicago, Detroit and other cities. He has by now made the acquaintance of many top-flight men in the field, an experience he has found profitable as well as pleasant. Walt lives at 66 E. 12th Street, New York—in case you need any cartoons.

Pleasant Thought

The other day a former student of ours—way back in Pratt Institute days—called up to ask a technical question about woodcuts. Followed a chatty exchange of reminiscence that did our hearts good. She was a charter subscriber of AMERICAN ARTIST and had not missed a copy since the first issue in April 1937.

Probably there are, among our subscribers, hundreds who at one time or another have studied in our classes. It is pleasant to realize that we maintain contact with them through our publication and they may be sure that we are very happy to hear from them whenever the spirit moves them to say "hello" by letter or phone. To all we send our best wishes for the New Year.

Editors Watson-Guption

The Growlery

This whimsical sobriquet "The Growlery" was coined by Charles Dickens as a fitting name for his study. We adopt it to serve here as an outlet for the opinions and emotions of our readers. Please address your letters to: The Growlery Editor, American Artist, 330 West 42nd Street, New York.

A Prayer

Sirs:

Well, I don't blame the writer of the letter that was signed "Subscriber," Washington, D. C., in your Jan. 1943 issue, for not having the guts to sign his or her name to it. I thought that we were living in a modern, practical world and that we were supposed to face facts and try to adjust ourselves to any situation that might confront us, even to the ugly things in life.

To me your magazine is still beautiful and one of the best ever printed.

Please, God, may I for one always be able to see beauty along with ugliness and may I gain a better understanding through the hideousness as well as the beautiful.

Eva Tubb, Plains, Texas

Ostriches?

Sir:

After reading your newly inaugurated column "The Growlery" in the January issue, in which your readers express their opinions about things artistic, I have come to the conclusion that there are among us many "ostriches" [evidently referring to that Washington Subscriber in Jan. issue] who have their heads stuck in the sand. They refuse to recognize the fact that we are at war, and resent being told so. They do not want to face the ugliness that is war, want to live in a beautiful dream world of their own, regardless of the misery that is now existent throughout the war-torn countries.

R. R., Los Angeles

Three Cheers!

Sir:

Three cheers to "Subscriber" Washington, D. C. His letter in the Jan. Growlery is to the point and I am sure most artists will agree. Hope I won't have to pay for many pages of 'hate posters.'

I enjoyed very much the article by John F. Carlson in the December issue. Hope you will give us more of him or others like him. Am also interested in picture analysis and composition.

Maude Müller, Portland, Oregon

They Who Build Fences

Sir:

Believing, as I do, that one's cultural horizon should attain as much breadth through art experience (whether through years of creative work or formal study) as through any other avenue of approach, I am continually distressed to find that artists—at least among my acquaintance—are extremely narrow and confined in their interests. Conservatives damn the modernists; modernists damn the conservatives. Painters and sculptors have little interest in architecture or the crafts. Illustrators and advertising artists they seldom even notice.

I have just been reading Ralph Pearson's interesting book "Experiencing an American Art." It is a thoughtful book, an instructive one, but it exhibits that snobbishness which does so much to make art confusing to most people. His conception of art is so narrow that only a handful among America's millions can really experience art—from his point of view. If art is the grand, universal experience which most of us believe

it should be, there must be more than one door through which one can enter, just as in religious experience there are many doors. This snobbishness which says "unless ye believe even as I believe and enjoy just what I enjoy (in art) thou shalt not enter into the kingdom" is just as bigoted in art as in religion. When Pearson shuts the door of the kingdom on Edward Hopper whom he damns as a "so-called artist," he insults the intelligence of thousands of cultured people who have found great spiritual refreshment in the work of this painter, a painter who is great enough to have won many prizes and a place in the collections of our leading art museums.

The conservatives are just as narrow as the modernists. They will not even try to discover the spark which has set off the experiments of unconventional painters, or to understand what it is in these "monstrosities" which give pleasure to so many people.

We need unity in art as in political and international relations. That does not mean that we can all enjoy the same things but it does mean an end to that snobbishness which builds a high fence around one segment of art experience and brands all else as ignorance.

Roquefort cheese is not among the things I like. But I know some decent people who have quite a fancy for it. I shall not condemn them for their taste. There are as many kinds of taste in art as there are in cheese. Tolerance for the preferences of others is implicit in a stable social order. What is wrong with our art education?

J. H. B. New York

Request Duly Noted

I would like more articles in the American Artist on standard techniques in commercial art and illustration and less on novel materials and methods that some not so established artist has been experimenting with.

G. E. Spitzli, New York

OUR MEN WANT ART BOOKS



SEND ALL YOU CAN SPARE

That book you've enjoyed — pass it along to a man in uniform. Leave it at the nearest collection center or public library for the 1943 VICTORY BOOK CAMPAIGN.

KIM-BER-LY

Carbo-Weld DRAWING PENCILS



These Kimberlys are swell for layouts — and finishes too. T.S.

... How right he is — all artists who use KIM-BER-LY Drawing Pencils are of the same opinion. KIM-BER-LY smoothness yields those rich blacks and soft greys, and the Carbo-Weld process prevents the easy breakage of points when pressure is applied. There is a reason for all of these qualities — General's experience in manufacturing fine pencils for more than 50 years.

Try a KIM-BER-LY . . . Select one of your favorites from KIM-BER-LY'S 17 degrees. Write Dept. A., sending us your name and address, with that of your supply dealer, for a free trial pencil.

GENERAL PENCIL COMPANY

JERSEY CITY

NEW JERSEY

MAKERS OF FINE

PENCILS SINCE 1889

Bulletin Board

WHERE TO SHOW

ALBANY, N. Y., Albany Inst. of History & Art. Apr. 28-May 30. Artists of Upper Hudson 8th Ann. For all artists residing within 100 miles of Albany. Mediums: Oil, watercolor & sculpture. Jury. Purchase prize. Entry cards & works due Apr. 18. J. D. Hatch, Jr., 125 Washington Ave., Albany, N. Y.

ATHENS, O., Chubb Library Gallery, Ohio Univ. Apr. 1-21. Ohio Valley Oil & Watercolor Show. For residents of Ohio, Ind., Ill., W. Va., Pa., & Ky. Mediums: oil & watercolor. Jury. Prizes: \$100 in War Bonds; Honorable Mention. Entry cards due Mar. 7; works, Mar. 14-26. Dean Earl C. Seigfried, College of Fine Arts, Ohio Univ., Athens, Ohio.

ATLANTA, GA., Atlanta Univ. Apr. 4-May 2. Negro Artists' Exhibition. For all American Negroes. Mediums: oil & watercolor. Jury. Prizes. Entry cards due Mar. 24; works, Mar. 29. Hale Woodruff, Atlanta Univ., Atlanta, Ga.

BALTIMORE, MD., Museum of Art. Mar. 12-Apr. 11. Maryland Artists 11th Annual. For artists born or residing in Md. All mediums. Jury. Entry cards & works due Feb. 24. Baltimore Museum of Art, Baltimore, Md.

BUFFALO, N. Y., Albright Art Gallery. Spring 1943. Artists of Western New York 9th Ann. For artists of Western N. Y. All mediums. Jury. Cash prizes. Albright Art Gallery, Buffalo, N. Y.

BURLINGTON, VT., Fleming Museum, Univ. of Vermont, Mar. 5-30. 13th Ann. Northern Vermont Artists Exhibit. For all artists. Mediums: oil, watercolor, pastel, etching, lithograph, crayon, block prints, black & white drawings. Fee: \$1. Jury. No prizes. Popular Awards. Entry cards due Feb. 25; works, Feb. 27. Harold S. Knight, Chairman, 15 Nash Place, Burlington, Vt.

CHARLOTTE, N. C., Mint Museum of Art. May 1-June 6. Mint Museum Spring Exhibition. For all artists. Mediums: oil, watercolor, sculpture, graphic arts & crafts. Jury. Cash prizes & Honorable Mentions. Entry cards due Apr. 14; works, Apr. 28. Dayrell Korthauer, 208 Cherokee Road, Charlotte, N. C.

CHICAGO, ILL., Art Inst. of Chicago. May 13-Aug. 22. 22nd Internat'l Watercolor Exhibition. For all artists. Mediums: Watercolor, pastel, drawing, monotype, tempera & gouache. Jury. Prizes totalling \$1,100. Entry cards by Mar. 22; works, Mar. 29-Apr. 8. Frederick A. Sweet, Assistant Curator of Painting & Sculpture, Art Inst. of Chicago, Chicago, Ill.

DALLAS, TEX., Dallas Museum of Fine Arts. Mar. 28-Apr. 25. 14th Annual Allied Arts Exhibit. For artists of Dallas County. All mediums. No fee. Jury. Prizes. Entry cards due Mar. 17; works, Mar. 22. Dallas Museum of Fine Arts, Dallas, Texas.

EAST GLOUCESTER, MASS., North Shore Galleries. June 27-Sept. 12. North Shore Art Assn. 21st Exhibit. For all artists. Mediums: oil, watercolor, prints & sculpture. Jury. Prizes: \$100 for best oil; \$25, watercolor. Mrs. L. Edmond Klotz, Ledge Road, East Gloucester, Mass.

FLINT, MICH., Inst. of Arts. Mar. 12-Apr. 11. Flint Artists Show. For all Flint artists. All mediums. Jury. Cash prizes. Entry cards due Mar. 5. Flint Inst. of Arts, 215 West First St., Flint, Mich.

JACKSON, MISS., Municipal Art Gallery. Apr. 1-30. Mississippi Art Ass'n Nat'l Watercolor Exhibit. For living American artists. Mediums: watercolor, gouache, drawing, tempera painting. Jury. Prizes: War Bonds totalling \$50 or more. Entry cards & works due Mar. 25. Mrs. John Kirk, 927 N. Jefferson St., Jackson, Miss.

LOS ANGELES, CAL., Los Angeles County Museum. Mar. 14-Apr. 30. Artists of Los Angeles & Vicinity 4th Ann. For residents of Los Angeles and environs. Mediums: Oil, sculpture, ceramics, textiles, metal & leather work and wood carving. Jury. Entry cards due Mar. 1; works Mar. 2. Louise Ballard, Los Angeles County Museum, Los Angeles, Calif.

LOWELL, MASS., Whistler's Birthplace Year-Round Exhibition. For professional artists. All mediums. Exhibition 6 to 8 weeks. Fee \$1.50 per picture and express. John G. Wolcott, Vice-Pres., Whistler House, 236 Fairmount St., Lowell, Mass.

MONTGOMERY, ALA., Museum of Fine Arts. May 3-31. Watercolor Society of Alabama Annual Jury Show. For all American artists. Medium: watercolor. \$1 fee for non-members (Service menu free). Jury. Prizes; extra award for artists in the Service. Entry cards due Apr. 24; works by Apr. 28. Joseph Marino-Merlo, Pres., c/o Dept. of Applied Art, Alabama Polytechnic Institute, Auburn, Ala.

WHERE TO SHOW

NANTUCKET, MASS., Easy Street Gallery. Aug. 1-31. Summer Exhibition. For artists who have worked in Nantucket. Mediums: oil, watercolor, etching, block prints, miniatures, sculpture. Jury. No prizes. Works due by July 15. Mrs. Herbert R. Crane, Mgr., Easy St. Gallery, Nantucket, Mass.

NEW ORLEANS, LA., Arts & Crafts Club. Feb. 26-Mar. 26. Annual Membership Competition. For members (dues \$5). All mediums. Jury. \$250 prize. Entry cards & works due Feb. 23. Arts & Crafts Club, 712 Royal St., New Orleans, La.

NEW ORLEANS, LA., Isaac Delgado Museum. Mar. 6-31. 42nd Annual, New Orleans Art Ass'n. For members. All mediums. Fee: \$5 for active members. Jury. Prizes. Entry cards & works due Feb. 26. Art Ass'n of New Orleans, Isaac Delgado Museum of Art, City Park, New Orleans, La.

NEW YORK, N. Y., Academy of Allied Arts. Apr. 8-May 8. 12th Ann. Spring Salon. For all artists. Mediums: Oil & watercolor. Fee according to size. No jury. No prizes. Entry cards & works due Mar. 27. Valentine Nadon, Dir., 349 W. 86 St., N. Y.

NEW YORK, N. Y., American Fine Arts Galleries. Apr. 5-24. Nat'l Association of Women Artists 51st Ann. For members. Mediums: Oil, watercolor, black & white sculpture. Fee: \$1 per exhibit. Jury. \$1,500 in prizes. Works due Mar. 29. Miss Josephine Droege, Nat'l Ass'n Women Artists, 42 W. 57 St., New York, N. Y.

NEW YORK, N. Y., Nat'l Academy of Design. Mar. 24-Apr. 14. American Watercolor Society 76th Ann. For all artists. Mediums: Watercolors & pastel. Fee for non-members \$1. per entry. Jury. Cash prizes & medal. Works due Mar. 15 (at 3 E. 89th St.) Exhibition Sec'y, Nat'l Academy of Design, 1083 Fifth Ave., New York, N. Y.

PARKERSBURG, W. VA., Fine Arts Center. Apr. 10-May 15. 5th Ann. Regional Show. For artists & former residents of W. Va., Ohio, Va. & Pa. Mediums: Oil & watercolor. Jury. Prizes. Entry cards due Mar. 28; works Apr. 1. Parkersburg Fine Arts Center, 317 9th St., Parkersburg, W. Va.

PHILADELPHIA, PA., Philadelphia Print Club. Apr. 12-28. American Color Print Society. For all color print makers. All print mediums. Fee: 50c for non-members. Jury. Prize. Entry cards due Mar. 29; works, Apr. 1. Miss Mary Mullineux, 11 West Walnut Lane, Germantown, Philadelphia, Pa.

PHILADELPHIA, PA., Plastic Club. Mar. 10-30. Oil Annual. For members. Mediums: Oil & sculpture. Jury. Prizes. Entry cards and works due Mar. 4. Mrs. Joseph Ewing, Chairman, 247 S. Camac St., Philadelphia, Pa.

PROVIDENCE, R. I., Providence Art Club. Mar. 2-14. Providence Watercolor Club, 47th Ann. For members. Mediums: Watercolor, pastel & print. Jury. No prizes. Entry cards due Feb. 25; works Feb. 27. Miss Jessie Luther, Sec'y, 50 Olive St., Providence, R. I.

RICHMOND, VA., Virginia Museum of Fine Arts. Apr. 4-27. 9th Virginia Artists Exhibit. For artists born in or resident in Va., including men in Armed Services stationed in the state. Mediums: painting, sculpture, graphic & ceramic arts. \$2 fee for non-members of Museum. Jury. Purchase prizes. Entry cards due Mar. 1; works, Mar. 15. Virginia Museum of Fine Arts, Richmond, Va.

ROCKFORD, ILL., Burpee Art Gallery. Apr. 5-30. Rockford & Vicinity Artists 19th Ann. For members; anyone eligible on payment of \$3 membership dues. Jury. Purchase and cash prizes. Rockford Art Assn, 737 N. Main St., Rockford.

SAN FRANCISCO, CAL., San Francisco Museum of Art. May 5-30. San Francisco Art Ass'n. 7th Annual Watercolor Exhibition. For all artists. Mediums: watercolor, pastel and tempera on paper. No fee. Jury. Prizes. Entry cards due Apr. 8; works, April 10. Mrs. Evelyn Eck, San Francisco Museum of Art, Civic Center, San Francisco, Cal.

SEATTLE, WASH., Seattle Art Museum. Apr. 14-May 9. Northwest Printmakers 15th Ann. Internat'l. For all artists. All print mediums. \$1 fee. Jury. Purchase prizes. Entry cards due Mar. 29; works Apr. 1. Wm. S. Gamble, 1514 Palm Ave., Seattle, Wash.

SPRINGFIELD, MO., Springfield Art Museum. Apr. 1-30. 13th Ann. For residents of Mo. & neighboring states. All mediums. Jury. Cash prizes. Entry cards due Mar. 20; works Mar. 24. Deborah Weisel, Sec'y., Kingsbarde Apts., Springfield, Mo.

WHERE TO SHOW

TACOMA, WASH., College of Puget Sound. Apr. 4-May 2. Artists of Southwest Washington 4th Ann. For artists of Southwest Wash. Mediums: Oil, watercolor & sculpture. No jury. No prizes. Entry cards due Apr. 1; works Apr. 6. College of Puget Sound, Tacoma, Wash.

TOLEDO OHIO, Toledo Museum of Art, May 2-30. Toledo Artists 25th Ann. For residents, former residents & those living within 15 miles of Toledo. Mediums: Arts & crafts. Jury. Prizes. Entry cards & works due Apr. 22. J. Arthur MacLean, Curator, Toledo Museum of Art, Toledo, O.

WEST PALM BEACH, FLA., Norton Gallery. Mar. 7-28. Annual Palm Beach Art League Members Show. For members: membership \$5. All mediums. Jury. Prizes: Oil, \$100; Sculpture, \$75; Watercolor, \$25; Purchase prizes, \$450; also three \$5 Junior Awards. Entry cards due Feb. 28; works, Mar. 1-2. Mrs. Mary E. Aleshire, Dir., Norton Gallery & School of Art, Pioneer Park, West Palm Beach.

WORCESTER, MASS., Worcester Art Museum. May & June. Worcester County Artists. For artists resident or born in Worcester County. Mediums: Oil, watercolor & sculpture. Jury. Entry cards due Apr. 17; works Apr. 21. Worcester Art Museum Worcester, Mass.

COMPETITIONS

McCANDLISH AWARDS for 1943 will be given for the four best sketches advertising U. S. War Bonds and Stamps or the American Red Cross. Prizes will total \$1,000; 1st prize a \$500 War Bond. Entries due before Apr. 15. H. A. Speckman, McCandlish Lithograph Corp., Roberts Ave. & Stokley St., Philadelphia, Pa.

MURAL COMPETITION: \$4,500 award for mural design in oil medium for Springfield, Mass. Museum of Fine Arts Library. For artists resident in Canada, Mexico & U. S. Closing date May 24, 1943. Frederick B. Robinson, Dir., Museum of Fine Arts, Springfield, Mass.

MURAL DECORATION FOR U. S. RECORDER OF DEEDS BLDG.: \$5,600 total awards for 7 murals dealing with the Negro's contribution to America. For all Amer. artists. Jury. Closing date Mar. 1. Section of Fine Arts, Room A-29, Old Auditorium Bldg., 1900 E. St., N.W., Washington, D. C.

THE LOUIS MELIND CO.: Drawing Ink Contest for students and professionals. First prize of \$50 war bond in each class; and as many \$5 war stamps as are deemed merited by entries in each class. Subject: America's Drive to Victory. Closing date April 1st. The Louis Melind Company, 362 W. Chicago Ave., Chicago, Ill.

SOAP SCULPTURE: \$1,120 in cash prizes for sculptures in Ivory soap. Advanced amateur, senior, Junior & group classification. Closes May 15. Nat'l Soap Committee, 80 E. 11th St., New York, N. Y.

SCHOLARSHIPS & AWARDS

GRUMBACHER NAT'L SCHOLASTIC AWARDS: Cash awards and scholarships for American and Canadian High School students. Jury. Medium: Oil. For entry blanks: M. Grumbacher, 470 W. 34 St., New York; or in Canada to 179 King St. W., Toronto, Ontario.

HIGGINS MEMORIAL AWARDS: Scholarships, cash, honorable mentions and gifts through Drawing Ink Section of National Scholastic Awards. For students of Junior, Senior, Technical and Vocational High School students in U. S. and Canada. Closing date, Mar. 25, '43. Higgins Ink Co., 271 Ninth St., Brooklyn, New York.

MONTICELLO COLLEGE, ALTON: Ten scholarships of \$200 each are available to talented students in any one of the fine arts fields. Students must submit samples of their work and meet entrance requirements of the college. Work due May 1. A. N. Sullivan, Dir. of Admissions, Monticello College for Women, Alton, Ill.

SCHOLASTIC AWARDS: Cash prizes & 42 scholarships for 1 year's tuition at well-known art schools. Open to students in 7th-12th grades in Canada, U. S. & possessions. All mediums. Exhibits in 19 cities, prior to choosing of winners at Carnegie Inst., Pittsburgh, in May. Scholastic Awards, 220 E. 42nd St., New York, N. Y.

SYRACUSE UNIVERSITY, SYRACUSE: The College of Fine Arts announces the following scholarships to be granted by competition on July 10: Art—one \$400 and four \$200 scholarships; Architecture—one \$400 and four \$200 scholarships. Entries due July 1; applications for entrance will not be considered after June 25. Dean H. L. Butler, College of Fine Arts, Syracuse Univ., Syracuse, New York.



March

INDEXED
IN
ART INDEX

AMERICAN ARTIST

published by
Watson-Guptill Publications, Inc.

VOLUME 7 NUMBER 3 MARCH 1943

JOHN HOWARD BENSON
Providence Sunday Journal Photo

Cover

BULLETIN BOARD

A Monthly Survey of Opportunities in the Arts 4

JOHN HOWARD BENSON

Definition of an Artist
By Matlack Price 6

GIRO BOBS UP WITH A NEW TECHNIC

An Interview by Ernest W. Watson 10

A CRUSADE FOR BETTER

U. S. POSTAGE STAMPS 13

POST-WAR OUTLOOK FOR ARTISTS

An Editorial by Matlack Price 16

WILLIAM STEIG

An Article 17

HOW ABOUT POSTER LETTERING?

A Technical Reference Article—Part 2
By Matlack Price 20

THE EASTERN ARTS ASSOCIATION

Presenting News and Views on
Art Education in the Schools 22

TAUBES' PAGE

28

ART-IN-WAR NEWS

29

BOOK NOTES

40

Ernest W. Watson and Arthur L. Guptill—Editors
Eve Brian—Assistant Editor
Raymond P. Ensign, Matlack Price—Associate Editors
Fred S. Sly—Business Manager
Genevieve Joyce—Circulation Manager

AMERICAN ARTIST: Published monthly with the exception of July and August by WATSON-GUPTILL PUBLICATIONS, INC., 34 North Crystal Street, East Stroudsburg, Pennsylvania, U.S.A. • EXECUTIVE AND EDITORIAL OFFICES, 330 West 42nd, New York, N. Y. • Ralph Reinhold, President and Treasurer; Ernest W. Watson, Vice Pres.; Arthur L. Guptill, Vice Pres.; Fred S. Sly, Business Manager. Chicago Representative, E. H. Ellison, 127 No. Dearborn St. • 35 cents a copy. Yearly subscription \$3.00, payable in advance (330 West 42 St., New York), to the U.S.A., U.S. Possessions, Cuba and Mexico. Canadian subscriptions \$3.50. Foreign subscriptions \$4.00. Copyright 1943 by Watson-Guptill Publications Inc., Title AMERICAN ARTIST registered in U. S. Patent Office. All rights reserved.

Entered as Second class matter July 11, 1941, at the Post Office at East Stroudsburg, Pa., under the Act of March 3, 1879.

CONTRIBUTORS are asked not to send drawings or photographic material larger than 8x10 inches unless requested. Unsolicited illustrations, unless under 8x10 will be returned unopened to sender, by express collect.

March 1943

Camera Tour of Leading Art Supply Dealers Finds Hi-Test... "Oil Colors by Sargent" the Popular Choice of Dealers & Artists

1. LIKE A "WHO'S WHO"

of America's best known retailers reads the roster of art supply dealers and dept. stores that stock and recommend HI-TEST OIL COLORS. It's a sign that America's shrewdest buyers recognize in HI-TEST exactly what artists want—A QUALITY PRODUCT, MODESTLY PRICED.



JOHN WANAMAKER, New York



JOHN WANAMAKER, Philadelphia

2. EAST SIDE, WEST SIDE,

all around the town, the best stores feature HI-TEST, America's Best Value in Popular Priced Oil Colors. Stores like Wanamaker's (New York and Philadelphia) stock "Made by Sargent" oil colors... find that artists like these colors and come back for more.



ABRAHAM & STRAUS, Brooklyn

3. BROOKLYN IS PROUD of its baseball team and its big, well-patronized A & S Department Store. One of America's largest stores, its art supply dept. is a favorite with artists. Reports A & S, "The sale of 'Oil Colors by Sargent' has increased steadily." From Maine to California, the Sargent sponsored HI-TEST Oil Colors are winning more friends each day. They like its smooth, velvety texture, its superior brushing quality, its superior color and tinting strength.

4. AS RECOMMENDED by the AMERICAN ARTISTS' PROFESSIONAL LEAGUE, full specifications of contents are labeled on each tube for artists' protection. The HI-TEST palette contains 38 colors.



Have You Tried HI-TEST WATER COLORS?

The unusual fluidity and open space effect so desirable in water color painting is obtained and preserved in using HI-TEST Water Colors. All HI-TEST Water Colors are made from superior, color-tested pigments.

American Artists' Color Works, Inc.
Sargent Bldg.—5601 First Ave.
Brooklyn, N. Y.





JOHN HOWARD BENSON

Definition of an Artist

BY MATLACK PRICE

This is a story about a man who might easily—too easily—be called a latter-day Mediaevalist or a Renaissance Master, if you did not see a little more deeply into the nature of the man and the kind of work he does. You might also think of William Morris, minus the Pre-Raphaelitism which defeated the aims of that immortal esthete, but even with the evocation of all three of these figures from the past you would not be seeing John Howard Benson, or be reaching, through understanding, a true appreciation of the significance of his work or the philosophy of art on which it securely rests.

Securely—that is important, and never more so than in an age of transition to something called modernism, of which so many expressions in all the arts seem to rest anything but securely, and often on bases of dubious permanence. To say that art is wholly a transient and contemporary expression is to encourage superficiality in art training, art philosophy and art performance.

It is very true that art should try to express the spirit of its own time (unless that spirit is tawdry, trivial, vulgar or commercial)—and all great art has always done this, writing in stone, on canvas, in wood and metal and porcelain a finer history of human civilization than the history that has been written by the emperors and generals. Walter Pach very truly said, "... and I point to the record of all true artists as that of a body of men who have held to their faith with a singleness of purpose that rises above the need of proof or the possibility of it"—to which I would like to add what Everett Dean Martin said about the great



A memorial figure, photographed in the John Stevens Shop. In its manner there is an interesting synthesis of modern feeling and Mediaevalism.

The decorative eagle, at the head of this article, was engraved on wood by Benson for the John Stevens Shop.

Photography Courtesy
Providence Sunday
Journal

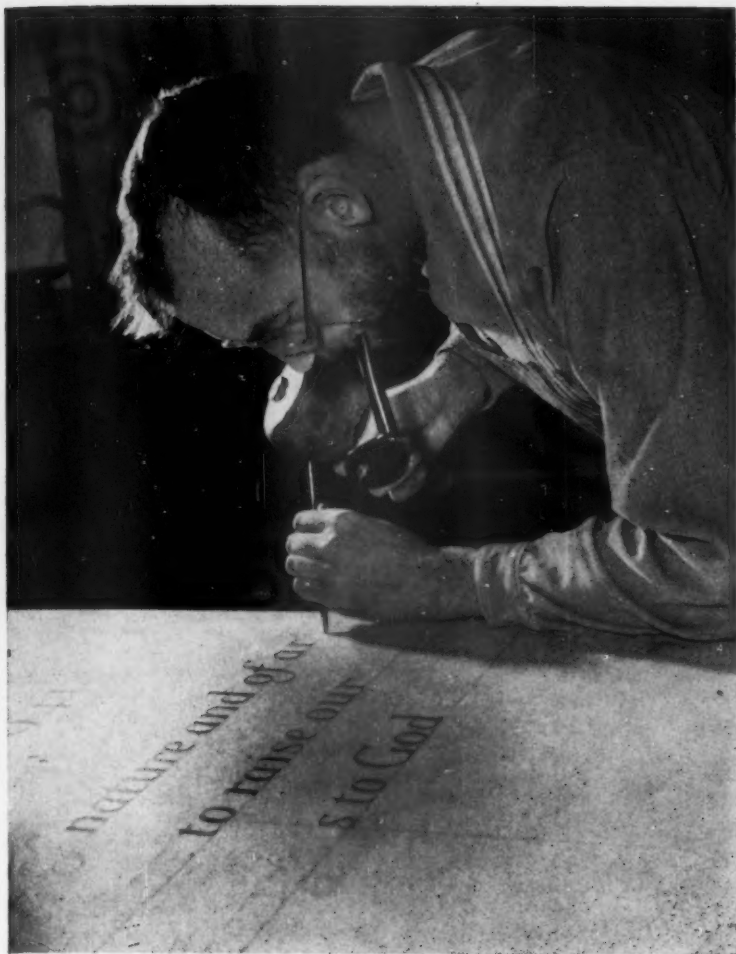
humanists of the Renaissance: "... and there is no blood on their hands."

If this story about John Howard Benson is to accomplish what I ardently wish it to, it must reach a conclusion which will explain, first, a versatility that achieves work of the utmost distinction in cutting letters in stone, in sculpture, in sensitive lettering with handmade reed and quill pens, in wood engraving and in typography. Here are accomplishments bafflingly unrelated in the eye of the layman, but in Benson's practice of them closely related by an abiding sincerity of approach and performance—which is the second (yet primary) theme of this article.

To begin with, we must see Benson as an artist with the true craftsman's respect for standards. In an age which seeks quick and easy ways of achieving second and third rate effects that are mistaken for first rate by people who don't know the difference, or who don't care, Benson's aim is to re-state, in his work, certain truths which begin with rightness of objective intention and end with sound material performance. He stands very firmly on emphasizing the importance of the *right way of doing things* in an age in which the craftsman is too seldom asked how well he can do a thing—and far too often is asked how quickly or how cheaply he can do it.

If John Howard Benson were to become known as a Mediaevalist this would never be taken to mean that he is an escapist into the past. Mediaevalism would

Winter on Thames Street, Newport, Rhode Island—the old John Stevens Shop, dating from 1705, stone-cutting headquarters of John Howard Benson.



Mr. Benson cutting a memorial inscription in the style tradition of Colonial and Early American lettering, which he considers has not been surpassed.

"It exists today, as formerly, for the purpose of producing stones carved in a tradition of sound workmanship that has stood the test of time in America. Experience has taught us that in order to carry on this tradition of quality we must operate our shop differently, in several particulars, from the way in which other contemporary stonecutting shops are operated.

"In the first place we keep our organization small and give the greatest amount of responsibility possible to each of our workmen. We use hand tools rather than machines because we have found it impossible to do the kind of work we want to do otherwise. . . All good artists have been modern in their own day. We try to follow the principles of good carved work of the past, but do not believe in actually copying past work. For the same reason we do not execute the designs of other living artists, no matter how eminent, but insist that the man who does the hand work should do the head work also. Only thus are true works of art produced.

"Similarly, we carve stones directly, and not through the agency of plaster models and pointing machines, which give to carved stone the impertinent quality of a plastic construction." On the vexatious question of competitive bids, the John Stevens Shop has the courage to maintain a dignified aloofness. "Competition in price has meaning only when the product of both competitors is the same."

(Would that bidders for the production of a work of art might bear this in mind, particularly where painstaking skilled craftsmanship is involved.)

This old shop, by the way, is the history of small business in America. It was founded in 1705 by John Stevens, was carried on by two succeeding John Stevenses (son and grandson), and has been in practically continuous operation to the present.

Step into the shop and you step back two centuries—not in an antiquarian sense of retrogression, but into an atmosphere in which you feel that men used to work here who were proud of the quality and dignity of their work, men who worked in a spirit free from the competition of commercial pressure. Here is no "window dressing" to impress the customer. The front room, with old, serviceable furniture, some

never be an affectation with Benson any more than it was with Bertram Goodhue, but rather a return to the present of certain vitally important truths relating to the right way for a true craftsman to follow. There are no new truths—we need only the courage and forcefulness to re-state, in our work, the old truths.

In Benson's studio in Newport there is a stimulating simplicity and freedom from clutter and typical stage properties. As a work room it is an expression and a reflection of an open mind. From one wall, always before him, thirty centuries of fine craftsmanship speak their message from an exquisitely sensitive Egyptian bas-relief—a head which quietly and serenely does the thing which a few of the "moderns" are (often rather peevishly) trying to do. It has a sobering effect to live and work with a tangible reminder that the ancient sculptors of the Nile civilization did things like this much more finely than we.

This whole matter of standards is so important that we should here like to quote a paragraph, written by Benson, of which it would be hard to find a duplicate today—if we were seeking a quiet, dignified statement of the craftsman's inalienable right to do his work as he sincerely believes it should be done. It is from a printed announcement setting forth the credo and the *modus operandi* of the John Stevens Shop which Benson, with three associates, carries on in an ancient workshop on Thames Street in Newport. Concerning this shop and its practices Mr. Benson writes:

Like the master-sculptors of ancient Egypt, Mr. Benson cuts model letters and numerals in stone, for study and reference.





of it ancient, has a fine library of the kind of books that add something else to craftsmanship.

A door from this room gives into the stone-cutting shop, where stones in various stages of execution mingle with full-size drawings and studies—and outdoors, in a yard, are great blocks of stone and a crane for their handling. The yard is served by a back street, because one of the things a stone-cutter needs is stone.

It is an exacting objective philosophy—not escapist affectation—that impels Benson to make his own pens for lettering. Every one of his enthusiastic students at the Rhode Island School of Design knows the reed—from which all of his reed pens are fashioned—by its proper name “*Phragmites communis*” and know, too, that it can usually be found in marshy tidewater meadows.

The Benson technic of making pens is shown in several close-up photographs, and is further illustrated by reproductions of a few of the forthright wood engravings which he made for his book on lettering, which should be read as source material by anyone who is at all seriously interested in the art embracing lettering and calligraphy.

For quill pens he prefers swan or peacock feathers, but if these aren't to be had, he will cut an efficient pen from a turkey or goose feather. It is very like him to observe, as he strips the feather part from the quill itself, that the pen won't look like the fancy quill pens we see in pictures. The whole feather gets in your way when you are really using it for lettering—and I imagine this will become a classic quotation among his students for many, many years (I have heard him say it myself): “We're not going to *fly* with it; we're going to *write* with it.”

“For 25 years,” wrote G. Y. Loveridge in a sprightly article in the Providence Journal last year, “John Howard Benson's chief professional interest has been lettering—lettering with pen on paper, with gravers on wood, with chisels on stone. He also carves figures in stone (he is head of the sculpture department at the Rhode Island School of Design), does a bit of type-setting, sails a catboat, and has other skills, but lettering is his passion.”

It is of signal importance that here is one man today who cares enough about lettering to devote his best efforts to preserving the standards of its proper forms—and what is more, to teach oncoming groups

First we see the reed *Phragmites communis* stalked in its lair—a double armful of pen-making material.

Here a reed is cut in its first stage toward a finished pen. The bent scrap of watch-spring is an important part of this pen-making technique, as seen in the technical drawings at lower right.

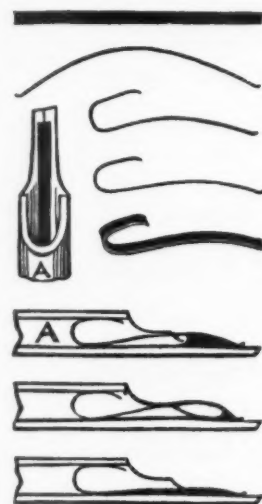
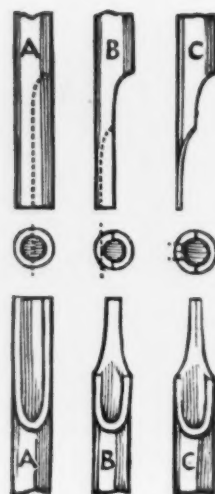
These are a few of the explicit instructional drawings which Mr. Benson engraved on wood to illustrate his scholarly book on lettering.

of students that these standards are important, and should be upheld.

Appreciation, in his own words, “involves the nature of tools and materials, and understanding purposes. When I teach lettering to beginners, we are concerned with understanding what letters are, why they are what they are, how the alphabet developed, and how tools developed. The world is full of thousands of kinds of letters, but not many people understand why they are what they are.”

Beginning with an interest in lettering when he was 17, Benson's first work was stone-cutting—and in this may lie some clue to the whole soundness of his craftsmanship and the rightness of his philosophy. I have never carved stone (much as I should like to) but I have watched John Howard Benson cut letters in stone, and I have felt how every stroke of the mallet does something irrevocable—the right or the wrong thing. I thought what wonderful training this must be, and could see how Benson's preoccupation with *rightness* must have been born. If you draw a bad letter, or make a mistake, you can erase or correct. You can even tear up the drawing—but you can't tear up a big slab of stone.

For the completeness of this story we must add to the list of things this unusual artist does, in addition to gravestones and lettering. He makes signs, tablets for houses, architectural inscriptions and garden fig-





ures. He is also a typographer and printer. For his work in typography he uses an old hand press, built in England in 1830.

Mr. Benson is tall, lean, six-something, with keen quizzical eyes above a rather informal beard. Whether you are watching him at work, or listening to his earnest talk about work, you are aware that he is as paradoxical as any true artist in that he has infinite patience to expend in doing a piece of work as it should be done, but quick impatience, tinged with scorn, if there is any question of compromising standards or aiming at second-rate results.

If you talk with John Howard Benson, if you watch him work, if you are in tune with his philosophy of art and of skilled work you cannot escape the conviction that here, in this mechanistic age is an authentic artist. I use the term in the full sense in which it differentiates the great men of the Renaissance from many pattern-followers, academicians and faddists who came after them and often confused and mis-stated the high purpose and true nature of art.

I am very sure that John Howard Benson gets the fullest possible measure of human enjoyment from the honest employment of his skills, and that his life and work provide us with an authentic definition of an artist. When as many people come to understand the work of the true artist as there are people who merely enjoy it, a new golden age of art will have come to the world.



"Winter"—one of a set of four seasonal wood engravings by John Howard Benson. Slightly reduced in this reproduction.

March 1943



The making of a quill pen is a technic of great nicety and skill. As in the reed pen, a bent piece of watch-spring is inserted in the barrel to hold enough ink to work with.

The hand of the master is here seen writing with a quill pen while the paper is firmly held down with a wooden spatula.

Below, reproduced from his book, is an example of Mr. Benson's calligraphy—an accomplishment which modern short-cuts have long threatened to force into a place among the lost arts.

& uox citharætorum & musicorum & æthiæ
cantentium & tubæ non audietur in
at amplius & omnis æstifex omnis
æstif non inuenietur in at amplius &
uox molæ non audietur in at amplius
a b c d e f g h i l m n o p q r s t u x y & x

Artifices si sunt in monasterio cum
omni humilitate faciant ipsas
artes si permiserit Abbas. Quod si
aliquis ex eis extollitur pro scientia
artis suæ hic talis erigatur ab ipsa
a b c d e f g h i l m n o p q r s t u x z x

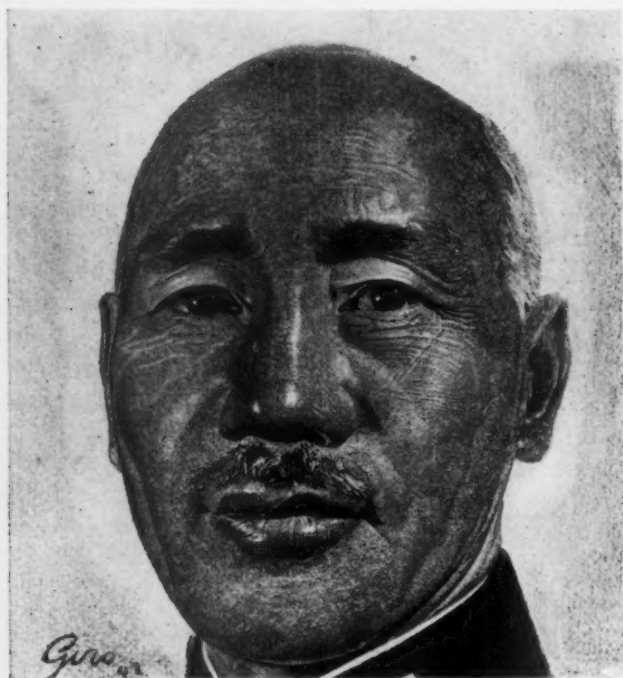
Giro bobs up with a new technic

An Interview by Ernest W. Watson

GUY ROWE (GIRO) is an artist who can't let well enough alone. He has an itchy imagination. He is forever searching for new methods of expression—and forever finding them. The new technic he has recently stumbled upon is full of exciting possibilities for the experimentally minded. This is the first time it has been made public.

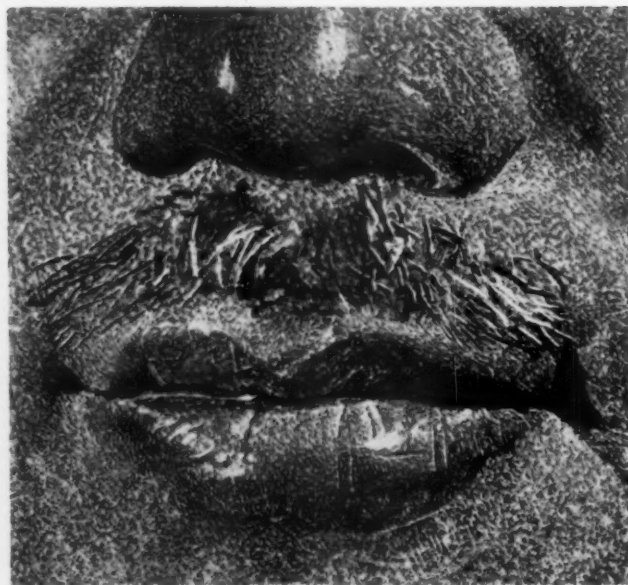
Several years ago Giro was well-known in the advertising art world. For fifteen years he painted those exquisite "Jello" still lifes which many will remember seeing in the mass magazines. In this kind of thing Giro had no peer and it took color photography to finally elbow him out.

He didn't mind a bit. He had made a pretty penny



on this Jello account—among others—and he was really glad to escape the tyranny of deadlines and have opportunity for experimentation and research. He had got interested in encaustic painting, the almost forgotten art of the ancients: the art of fixing colors permanently by means of wax and heat. It is the most enduring method of painting known to man, and examples in the museums, thousands of years old, look as fresh and full-colored as though just painted. Giro took a six-year vacation to delve into the technical problems of encaustic and he succeeded in producing some remarkably beautiful paintings in this medium. That, however, is not the subject of this article. Perhaps he will tell us about encaustic at another time, particularly about encaustic prints, something entirely new which he and Corinne Finsterwald (Mrs. Rowe) developed and have exhibited in several "two-man" shows.

It is the latest of his technical discoveries—grease drawing and painting on plastic—which he is demonstrating for us here. This new technic, like so many



This portrait of Chiang Kai-shek was drawn by Giro on a thin sheet of cellophane, with black and tan grease crayons. The detail, above, is reproduced exact size to show the remarkable technical treatment obtained by "engraving" on the grease crayon with a sharp point, much in the manner of scratchboard technic.

processes and practices in common use today, was stumbled upon by accident. We are reminded, for example, of the discovery of lithography—another grease medium. It was in 1796 that Alois Senefelder scribbled a laundry list on a slab of limestone with a greasy crayon, paper not being at hand, and this began a series of experiments that led to the making of prints from a plane surface.

The possibilities of grease on plastic occurred to Giro while he was trying to find a method of painting in watercolor on this transparent substance. Let him tell it in his own words.

"I had prepared a tacky ground (varnish) on a piece of protectoid and had dusted it with a light coating of dry, white pigment to render its surface receptive to watercolor. I picked up a piece of grease crayon in order to indicate, on the reverse side, outlines for a figure study on this protectoid. The beautiful quality of the gray lines and tones thus produced, with the grease crayon, so impressed me that I kept thinking about grease crayon technic even while I pursued my experiment with watercolor which, by the way, yielded good results.

"As soon as I could find time I began playing around with grease crayons on cellophane. I used crayons of my own manufacture, but china-marking crayons or lithograph crayons serve very well.

"When I turned my drawings face down on white paper their unique quality became apparent. I discovered that I could work into the crayon tones with the point of my penknife blade in the manner of scratchboard and, with the edge of the blade, large areas could readily be scraped away to make corrections. So long as the knife was used with a degree of gentleness it did not damage the cellophane surface.



Reproduced from a color drawing in grease crayons on cellophane. One of a series of "dim-out" sketches made on Broadway by Giro.

time otherwise devoted to re-drawing on another paper from an ordinary sketchbook.

"Of course I soon began to experiment with color, using crayons of my own manufacture. Again I refer the reader to china-marking crayons which come in a sufficient variety of colors, at least for one's first experiments. One has to get used to working "backwards" in this color technic because the last colors applied will be on the back of the color film instead of its face as in the usual method of working on an opaque surface. This sounds more troublesome than it is as the color need not be thickly applied anyhow."

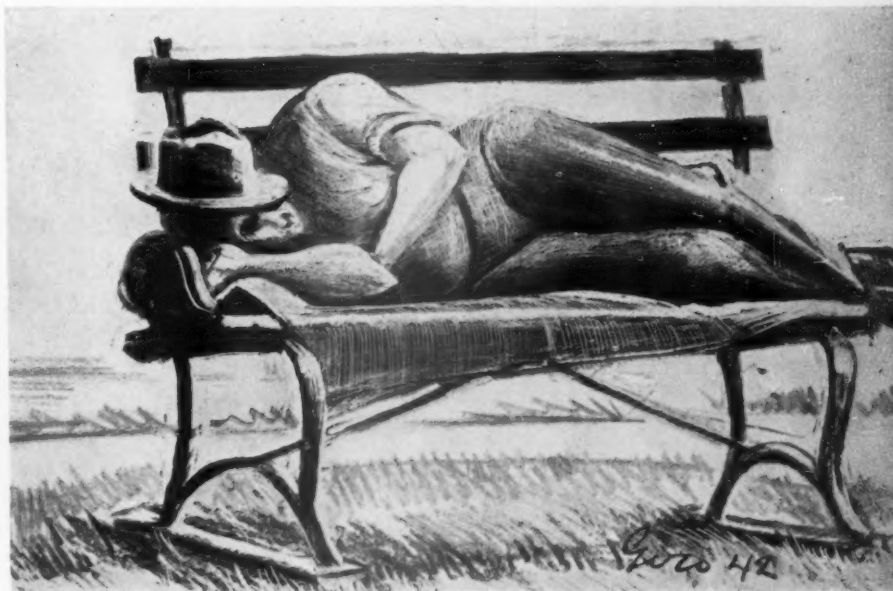
The accompanying illustrations give little more than a hint of effects which Giro has obtained with this new technic. Its possibilities will become apparent only as one makes his own experiments. The head of Chiang Kai-shek is rendered in two colors. The basic color is a low-toned, grayish yellow. Except for the eyes, eyebrows, mustache and occasional dark accents in black, this tan crayon—textured by engraving with a knife blade as described—rendered the entire head. The exact-size detail on page 10 demonstrates, even without color, some of the remarkable effects that are possible in this engraving-on-crayon-on-cellophane manner.

While it is not necessary to back-up all plastic drawings with white enamel, it is advisable to do so when the work is intended for reproduction; otherwise the cellophane is likely to warp and wrinkle and refuse to lie flat against a cardboard background. Unless the cellophane is in perfect contact with its background, or is painted with enamel, the engraver may have difficulty with it. Color reproduction from paintings in this technic have already been successfully made. Ernest Hamlin Baker, of whom Guy Rowe wrote in the February number, has begun to employ this technic and is enthusiastic about it. His first reproduced work in this method was a cover for the December 12th *Liberty*. Another was an illustration (a U. S. Steel Co. advertisement) depicting an American marine in Guadalcanal. This has just appeared in the February 16th issue of *Time* and in current issues of other magazines. The agency, B.B.D.&O., has reported that it is one of the few jobs that everyone in the place

I discovered also the infinite possibilities of textural effects through the simple expedient of slipping rough-textured surfaces, such as book linens and textured papers, under the cellophane while rendering areas needing such textures.

"One thing led to another until I arrived at the very practical device of coating the cellophane drawing with white enamel, brushing it on gently and evenly over the crayon drawing, and, after the enamel had dried to a tacky consistency, laying the cellophane—enamel side down—upon a piece of white cardboard. Thus the drawing became permanently protected both back and front. It presented a brilliant, sharp appearance and made excellent copy for reproduction processes. I was surprised to find that after allowing a considerable period for the enamel to dry thoroughly—this depends upon the kind of enamel used—the cellophane could be peeled from the face of the drawing, leaving it set permanently in the enamel with a clear, hard surface.

"The more I worked with grease on plastic the more enthusiastic I became. It proved to be very useful in working out drawings and composition problems. I made a sketchbook of protectoid sheets for outdoor sketching. Back in the studio I developed these plastic sketches and found that I could work over them as much as I desired, carrying the studies on to completion, thus saving the



This halftone reproduces at exact size a black, grease crayon drawing on charcoal.



Reproduced from a black, grease crayon drawing on cellophane, this composition by Giro exhibits a wide range of technical treatment. Some areas show scratchboard effects while others have textures secured by slipping rough textured surfaces under the drawing. The light clouds were done by scraping the crayon with the edge of a knife blade while the drawing was superimposed on a mottled book linen. Rough watercolor paper under the foreground produced a different result.

liked. Other work upon which Baker is now engaged will appear soon.

The employment of grease crayon on cellophane is but one of several technical experiments Giro has been making with plastic as a painting ground during the past few years. He paints on protectoid with ordinary artists oil colors. It is like painting on glass but with this difference, the thin plastic will not break and it can be pulled off when the painting has dried. Also some different fundamental change must take place. Oil dries first on the surface of a paint film; so in this method what will be the *back* of the film dries first instead of last as in a painting on canvas. This means, of course, that the face of the paint film (the actual surface of the painting) is protected all the time it is drying—from the time the first brush stroke is applied to the plastic. Giro does not pretend to explain the chemical or physical action involved in this reverse drying process; his experiments have been wholly concerned with visual results. He likes the method of working backwards and likes, too, the hard, clear surface of the result.

Giro is back in New York now after the years spent

in experiments on his Hampton, Connecticut, farm and in Detroit. Naturally he is applying the fruits of his experiments to commercial projects in which he is now engaged.



Portrait of Ed. Flynn, reproduced at exact size. An actual piece of cloth, laid under the cellophane, is responsible for the texture of the coat. Note the "engraved" effect of the white line technic.



Sketch for a
FOUR FREEDOMS
STAMP

by
Edward A. Wilson

Slightly reduced
from original

A CRUSADE FOR BETTER U. S. POSTAGE STAMPS

Who cares what postage stamps look like? Are they after all, anything more than receipts for a few pennies paid for the transportation of our letters, printed matter and merchandise? Why should anyone be concerned about their design?

As a matter of fact people all over the world do care a great deal what stamps look like. Postage stamps, in proportion to their size, get more attention than any other object one can think of. Stamp collecting, most fascinating of hobbies, numbers untold millions of devotees, among whom are kings, presidents, poets, saints, sinners, garbage collectors, children and Paul Berdanier—about whom more anon. Upon all kinds and conditions of men stamps cast an irresistible spell.

Even upon those not consciously under their spell, those brightly colored bits of paper confer a spiritual lift that can easily be underestimated. When the postman hands you tomorrow morning's mail imagine how drab it would look if instead of those pretty red and purple decorations, you found in the corners of the envelopes only the words 3 CENTS PAID printed in plain type. It may be too delicate a sentiment to be appreciated by the Post Office Department, but it should have occurred to some one there that the boys in Service deserve a special stamp, designed in their honor, to replace that hand written "Free" which makes soldier's mail faintly suggestive of "a man without a country."

To arrive at a true appreciation of the importance of good stamps, that is, well-designed stamps, we have only to remind ourselves that stamps are really the hall-mark of a nation's culture. One scarcely expects a backward nation to produce the finest stamps. By the same token we look for an expression of greatness in the adhesives issued by progressive nations. So, very rightly, we are led to ask if our own U. S. stamps do justice to a nation upon which the destiny of the world seems now to hinge. Do our stamps express the authority and the culture implied in such a position of leadership?

The only way in which stamps can express anything is through design. A weak design can only express weakness no matter how vital the intended message, how appropriate the basic idea. A strong design, like

a strong man is a visible manifestation of power.

Do our stamps, through superior design, give testimony to American power and genius? Are they the best designed stamps in the world?

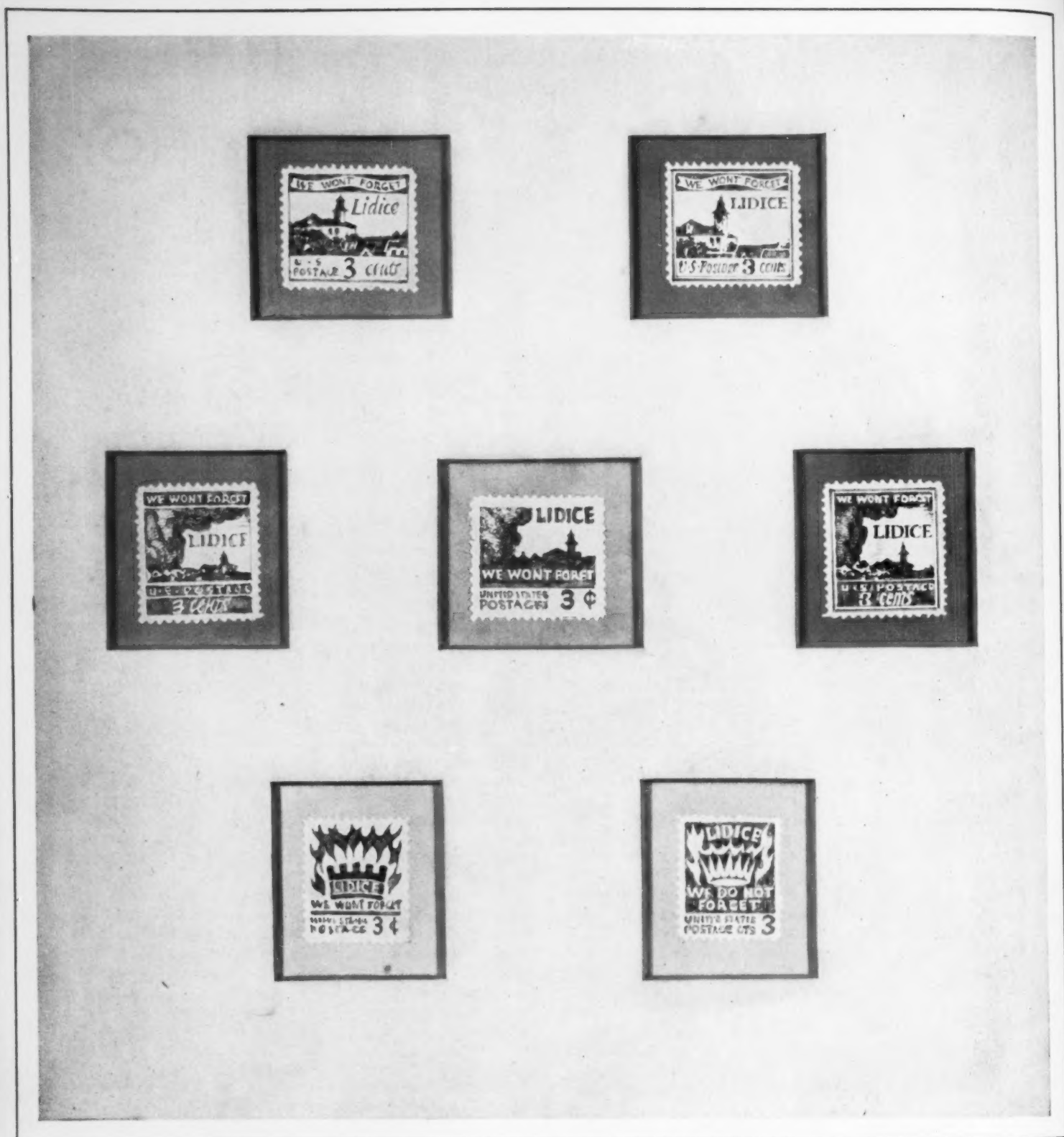
For an answer we naturally go to those who, through a lifetime of training and design practice are qualified experts in that particular field. We should put the question to America's top-flight designers. We had better rate their opinions over those of postmasters general, politicians and presidents. That, to a thoughtful person, seems obvious enough, but by one of those strange superstitions which sometimes pass for intelligence, many people believe that a man who has spent a lifetime selling stamps, working in a stamp factory, or administering the postal services must, by virtue of such experiences, be the world's greatest authority on stamp design. No postmaster general, so far as can be learned has owed his appointment to authority in the design field.

In America our artist-designers are second to those of no other nation. They tell us—in unanimous opinion—that our stamps, far from being the best in the world, have, in fact, a rather low rating in comparison with those of many other nations, some of which are no larger than one of our 48 states.

Such a statement will not surprise the reader of this article but it would greatly astonish the layman who would ask how that could possibly be so when we boast the finest postal service in the world.

In point of efficiency there is, in fact, no postal service more commendable than our own. In our Bureau of Engraving where our stamps are engraved and printed the technical standards likewise are good. There are no better engravers and printers of legal paper anywhere. From a purely technical standpoint we have an ideal set-up. This is important, but it is only part of the picture; design comes before engraving and printing which are but the handmaidens of design. The best designs can only come from the hands of the best designers. These naturally are not to be found in the employ of the Bureau of Engraving and Printing where our adhesives have always been designed. One no more expects to find a great artist-designer engraving upon metal plates in a factory than to discover a

Continued on page 32



SKETCHES FOR A LIDICE COMMEMORATIVE STAMP

By W. A. DWIGGINS

Sketches are slightly reduced from originals.

It will be remembered that it was W. A. Dwiggins who first made an impressive gesture of protest against the design of our postage stamps and paper currency in his "Towards a Reform of the Paper Currency, particularly in Point of its Design," published by the Limited Editions Club in 1932.



Warren Chappell



Leon Helguera



Paul Berdanier
Andre Durenceau
Sam Marsh



Rockwell Kent



Paul Berdanier, Sam Marsh
Jack Coggins



Hugo Steiner-Prag



Edward A. Wilson



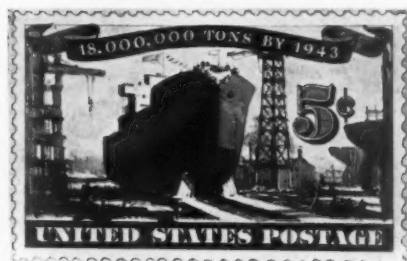
Paul Berdanier, Sam Marsh
John Vickery



Sacha Maurer



Edward A. Wilson



Gordon Grant, Sam Marsh



Gordon Aymar, Paul Shively



Edward A. Wilson



Hugo Steiner-Prag



Gordon Aymar, Alexander Kahn

DESIGNS FOR U. S. POSTAGE STAMPS BY AMERICAN DESIGNERS

These and other designs by over 100 artists have been submitted to the Government.

POST-WAR OUTLOOK

★ FOR ARTISTS ★

An Editorial by Matlack Price



AS in the conduct of the war, there is so much demanding immediate attention, we are in danger of neglecting the long view. If we feel, with all due earnestness, that the war must be won first, there is the danger of facing a ruinous interval between the cessation of hostilities and the general human functioning of the post-war world—due to unpreparedness for peace. Vast organization of our human and economic resources is even now being formed to start the colossal task of rehabilitating Europe as soon as such rehabilitation is possible.

The fine arts, as a part of the cultural fabric of civilization, have suffered to the point of extinction along with all other cultural life in devastated Europe. But the fine arts have an amazing record of rising phoenix-like from one cataclysm after another in the history of Western Europe—and will probably do it again. There will be fewer artists—but those who come through, and those coming on, will have the telling of the epic story of a world re-born.

I am here concerned with the outlook for those artists whose work needs a certain amount of training—the designers, the typographers and fine printers, the architects and all whose art expresses itself through more or less technical channels.

Many, very many potential artists as well as artists now trained will not live to see the world re-born. Many, tragically, are now dead, like their teachers, or so tortured and wrecked in concentration camps that they cannot survive as artists. Louis Adamic has pointed out what has often been reported—that the Nazis are systematically exterminating all teachers. Savage extermination, moreover, is supplemented by the incredible plight of all conquered Europe. Where more than twenty-five million people died of epidemics in the first World War, the end of this war will record a vastly greater total of casualties.

Turning from this inevitably ghastly future, we, in this un-harried country, are already facing a shortage of trained artist-designers, even as measured by the curtailment of consumer manufacturers and advertising and (to a lesser degree) publishing. The shortage will, of course, grow increasingly acute, as the war progresses, due to the draft and to the diversion of thousands of potential art students into war industries or substitution jobs. The girls who would normally be training now for design careers of all kinds are not being prepared to fill the vacancies.

What is to happen in coming months is anybody's guess: every one of us, man, woman and child may be praising the Lord and passing the ammunition. Art in any form, along with art training, may have to be postponed until the war is won. Therefore we must look at the inevitable situation when the whole world, both here and in Europe, is ready to enter upon a record period of reconstruction and peace-time production of *everything*.

The first thing to be expected is an urgent call to

all trained European nationals to come back, in a spirit of patriotism, to help rebuild the mother country. Many will go, for patriotic and other reasons—and they should. Engineers, chemists, doctors, nurses, architects, designers, technicians, teachers—and *artists*—an exodus which will leave many important vacancies here. But Europe will need more trained people of every type than will voluntarily go back. Relief organizations will begin recruiting adventuresome volunteers from among our own people; and lastly, great inducements will be offered, as were offered to many American technicians when Russia, a few years ago, began its great program of industrialization.

This situation will create still more vacancies here, more varied and attractive opportunities than have existed since our pioneer era—but there will not be enough, not a fraction of enough trained young people to fill our own demands here. Plenty of young people, but none for key positions in designing and art supervision and direction, because there is such a widespread diversion into other work.

This country will be faced with a sudden and vast expansion of advertising and publishing because for some years we will have to manufacture for and advertise to the whole world. Travel, with all its adjuncts will start up again as a world-wide activity.

In all consumer merchandise, pre-war designs will be "dated." Literally everything will be re-designed (a few forehanded manufacturers are planning for it even now)—but there won't be anything like enough designers, even of half-trained designers to meet the demand.

As after the first World War, it will probably be a young people's world. Then, certainly, the great difference between the pre-war and post-war world emphasized the importance of the younger generation. The details will be different but it is very likely that the human and psychological changes will be much the same after this war as after the other.

But let us not confine our thoughts to our own United States. The new world outlook will be different, and the needs of Europe will be far greater than they were in 1918. It now appears that this country will not be devastated and pillaged. Then, unless we turn deplorably smug and selfish, we cannot refuse to send many of our best trained people—including artist-designers—to help rebuild the arts and industries of Europe, even though our own arts and industries are themselves clamoring for help.

Certainly the situation is a challenge to any person with an art career in mind—such a challenge that there should be more self-training and study, not less; more students in night schools, not fewer; more and still more young people busily preparing themselves for the sudden and overwhelming demand that must follow immediately on the end of the war.

Guessing is a risky business, particularly with no possibility of establishing any data—but it might not be too far off to predict, at least in some situations, a 10 to 1 ratio of demand and supply in the field of the design arts.

WILLIAM STEIG

in three parts



Small Fry—Commanche Territory

Courtesy The New Yorker

William Steig, of the first part, is known to the public at large—principally through his cartoons in *The New Yorker*—for his creation of “Small Fry.” Week after week the artist delights his admirers—they are legion—with drawings which hit off the doings of tough, disdainful little brats whose brawlings and posturings are the frank manifestation of human nature in the raw. Says Steig, “I am particularly interested in small boys. They are the most natural human beings, not quickly socially conditioned as are little girls, and obviously not as artificial as adults. They furnish the best clues to the intrinsic nature of man.”

In “Commanche Territory,” the “Commanche,” leaning from a window with his toy bow and arrow, takes aim at a startled passerby.

Another of his drawings shows a brat on his tricycle in the parlor, shooting off his popgun in the face of a dignified matron who sits and glares at him in helpless exasperation.

These are typical of small fry relations with adults who afford an ever ready target for his primitive impulses. As do the encounters of the brat with his own playmates; these are depicted by Steig with

the understanding of one who has not forgotten how it really feels to be small fry. “I still vividly recall life at my old Alma Mater, P. S. 53 in the Bronx,” says Steig. “For the kid drawings,” he explains, “I have depended largely on memory, though I continue to watch and be interested in kids.”

Until rather recently William Steig’s reputation has rested largely on these wryly humorous drawing which twist juvenile manifestations into satires on adult folly. This is Steig of the first part. The other two parts were recently revealed in an exhibition, in New York’s Downtown Gallery, of wood carvings and drawings which present the artist in the roles of sculptor and psychiatrist respectively.

The carvings, while typically “Steigian” exhibit a new facet of the artist’s genius: while their satirical, subject-content has made them popular, they have been enthusiastically received by the art world as serious sculpture.

He began doing them six years ago when he married and went to live in Sherman, Connecticut, in the summer. He and his brother Henry pruned their fruit trees, stacked the dead wood in a shed. William picked up a piece and began whit-

ting. He was persuaded to exhibit his carvings. People liked them and bought them. Now they sell for as much as \$250. The pieces recently exhibited were carved in a variety of woods: mahogany, walnut, orange and pear, as well as apple wood. He does not hesitate to combine other materials with the wood in order to make the pieces more expressive. Thus *Proud Woman* boasts a rope coiffure and *Fool #1* sports a head full of real bristles.

Commenting on his carvings Steig said that, in general, he wanted to make figures that would not “seem out of place in the cabbage fumes of apartment houses.”

The role of Steig as psychiatrist can be no more than hinted at within the limitations of this article. About 50 drawings, exhibited with the wood carvings in December 1942, and another set of screwball sketches published a few years ago,* have won him this latest distinction. A noted psychoanalyst says that “What Wm. Steig’s book of 105 symbolical drawings did was something psychologists have been trying to do for years. Briefly, his pictures are concise and beautifully accurate depictions of human states

* “About People” by William Steig. Random House.

NOSTALGIA
Cherry Wood

SCULPTURE BY
WILLIAM STEIG



"Whoever wants the answer
must come to me."



"I'm no good."

Drawings from
"The Lonely Ones"
Duell, Sloane &
Pearce



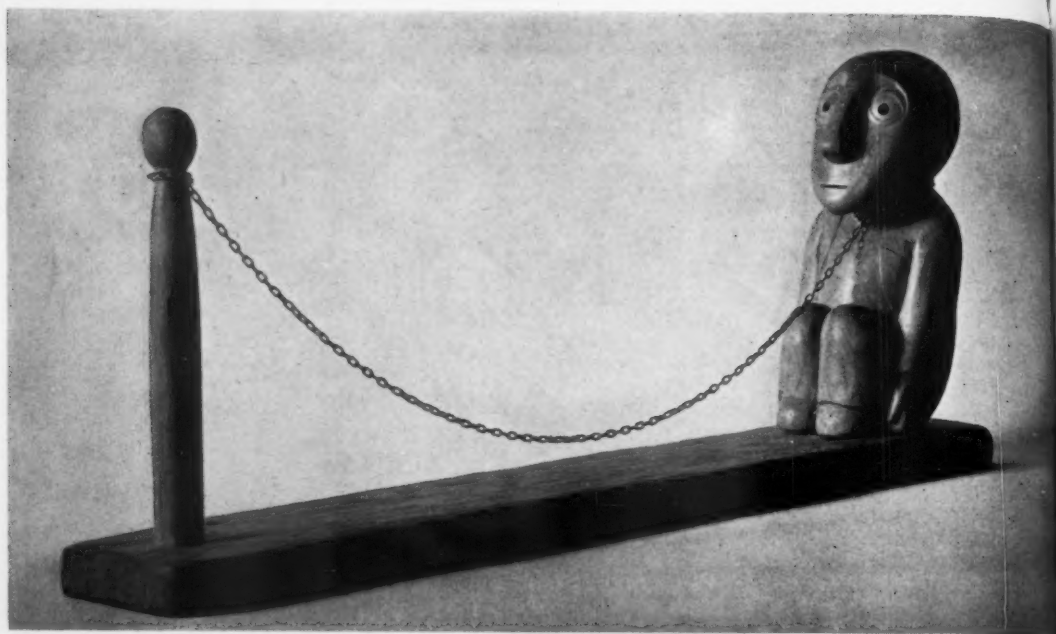
"Why pick on me?"



"If you are good natured people
will step all over you."



"I will review my thoughts
just once more."



of mind, of men's thought and mental attitudes." Another says that the drawings "combine incisive humorous comment with deep sympathetic understanding of the dilemma of man in the modern world." Karl Menninger declares them to be "a new kind of art and a new kind of humor. They illustrate beautifully some of the principles of human behavior which Freud studied psychologically."

The latest set of 50 drawings have just been published in a little book called *The Lonely Ones* (Duell, Sloan & Pearce). Wolcott Gibbs, in the introduction, speaks of the artist's attempt to "get beyond picturing the activities of the flesh and into a pure investigation of the spirit." He warns us that, "this book, obviously is not for everybody. A good many people will find it obscure and, consequently, exasperating. Others will find it simply another manifestation of an age that produced Gertrude Stein and Picasso and a form of musical expression called boogie-woogie. Still others will be offended by

a talent that can turn out a drawing of a mad woman with an umbrella and caption it, 'Mother loved me, but she died.' These, for my dough, are almost exclusively mirror-gazers with whom Mr. Steig is concerned as a psychiatrist. The rest of you, I think, should have a very good time." At any rate, we add, it costs only a dollar to find out.

William Steig is a tall, slim, brush-haired young man of 35. He is a quick, sure workman; his left hand sketches out a drawing with almost incredible speed and the process of inking-in doesn't take him very long. He early chose art as a profession and left the College of the City of New York—where he had achieved considerable fame as a water-polo player—to enroll in the National Academy of Design, where he studied for two and a half years. Then he set out to earn a living in the medium he really admired—cartooning.

Steig never studied sculpture. Someone asked him if he considered his wood carving at hobby. "If it sells it is not a hobby," he replied.

FOOL NO. 1
Apple Wood



WOOD SCULPTURE
BY
WILLIAM STEIG

Courtesy Downtown Gallery

Photography by Colten



PROUD WOMAN Pear Wood



"Why pretend?"

...y thought
...ore."

How about Poster Lettering?

Part II of a Technical Reference Article

by MATLACK PRICE



A. There could be no question about the legibility of the lower case roman here.

Last month we discussed many general aspects of poster lettering with special reference to the use of capitals. Now let us look at lower-case. Lower-case is, in itself, the most easily readable of all letter forms. You will agree that in the first illustration, A. "Get on Velvet," no affirmative text is necessary—any more than it is in Fred G. Cooper's bold lower-case lettering, (G). I am quite willing to rest the case on your own visual test. In illustration B we have a comparative study and one in which I am equally ready to have the reader make his own choice of the best example for use in a poster.

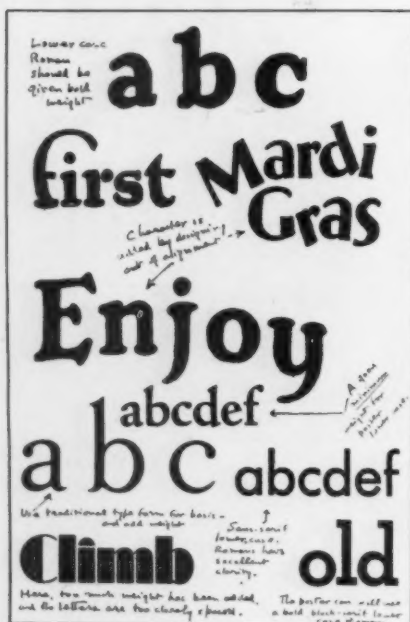
Additional comparisons are pre-

sented in illustration C. In several examples here, additional character has been given by designing the letters in an arrangement out of alignment.

Illustration D brings us to the very important matter of script and italic letters. Actually these are at their best on the printed page where close range and easier reading-time help. Any italic used for a poster needs to strike a nice mean between the lightness and delicacy, which are the italic's principal beauty, and sufficient boldness for legibility.

The dangers of script, whether it is formal or informal, come from its essential close-spacing, which immediately makes against legibility. It requires the utmost skill to design a script letter, (which means a script word) that will preserve the character of script and still be easily legible. The current popularity of a number of excellent calligraphic or script types has tempted many poster designers to use them on posters. Such types as Trafton, Coronet, Signal, Kaufman and Type-Script, obviously designed for small scale on the printed page are very risky for use on a poster. If you increase their weight, the openings fill up—and if you don't, they are too light in weight. The poster italic or script needs to achieve a nice compromise between lightness or tightness and over-boldness. The problem is not solved by mere enlargement.

C. A few hints on lower case roman letters for poster use.



both definitions

fabled knowledge

earn

anchor

sale

B. A comparative study in lower-case types.

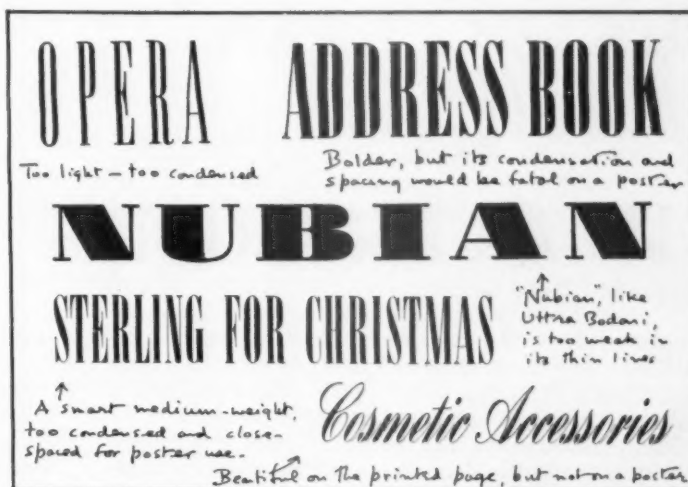
In illustration E my intention is to show the fallacy of type styles for use in posters, whether they are slim and elegant or as bold as Nubian or Ultra Bodoni. The typographic fashion for tall, slim letters is all very well on the printed page, but loses out entirely in a poster. Any thin line in a type style has not enough visibility on a poster, and any tall, condensed letter is difficult to read at a glance whether it is on a printed page or anywhere else. Just because these letters have *style* (and they have) we cannot afford to use them at the expense of visual legibility.

The use of 19th century forms, currently popular, demands a very expert knowledge of lettering and of everything implied by lettering. While this is very true on the printed page, it is even more true when you decide to use 19th century forms for poster lettering.

The most popular of all is the form which should be called by its proper term—French Antique, but which is carelessly called "Barnum", simply because American Type Founders revived a French Antique type face and gave it that name. French Antique, if it is to be used on a poster, needs wide spacing. Compare, in illustration F, "Bretagne" and "City" with "There"—and I should not have to go into a wordy argument. If French Antique is given a "fancy" treatment, as in "American", it should not be too fancy. Such shaded treatments of French Antique as in "Vogue" need very



C. A poster from World War I by Fred G. Cooper. His food conservation posters were among the most legible ever designed.



E. This illustration is presented mainly to illustrate the un-wisdom of lifting type styles from the printed page to the poster. The visual conditions of poster design are totally different. A few types may be used as they are, some need adapting—and many won't do at all.



F. The lettering mode of the moment has revived a variety of 19th century letter forms, mostly interesting and attractive in themselves, but requiring considerable knowledge, taste and skill for use in poster design.

striking color contrasts if they are to escape illegibility.

So much for a brief survey of letter forms, as such. Given a good poster letter, whatever its style, two other considerations need to govern the designer: scale and placement.

In scale, poster lettering should be neither too large nor too small for the poster as a whole or for the technic of its pictorial style.

In placement, the color scheme or tonal scheme of the poster should be so planned as to provide an effective place for the lettering. Whether the scheme calls for light-on-dark or dark-on-light, the important thing is the degree of contrast, which should never be less than 50%, either way.

Another placement "don't" is: Don't place any poster lettering over a diversified or "busy" back-

ground. Remember that the visibility of poster lettering is planned exactly opposite to the principles governing camouflage. Poster lettering must not only be seen, but clearly seen. Everyone who sees it may not have perfectly normal eyesight—and many posters I have seen would baffle the keenest eyesight in the world. If necessary, look at your poster through smoked glasses, or half-close your eyes. Test it for high visibility. The poster, of all designs in which lettering plays a part, cannot afford to take chances. Whatever the worded message, and whether it is your own or an assigned piece of wording—it must be clearly seen by everybody if it is to be read. And if it is impossible to read, or even difficult to read, the poster designer has failed in an essentially important part of his job.



D. Granted that script (calligraphic) letter forms are in high popularity for use on the printed page—most of them lack the necessary legibility for poster use. As soon as a script letter is given enough weight for a poster, its openings fill up and it becomes difficult or almost impossible to read. Keen letter design is needed in this style.

THE EASTERN ARTS ASSOCIATION

presents News and Views on Art Education in the Schools

Yes, the public, especially as represented by its leaders and inquiring minds, does want to know about public affairs. The schools and their various departments are of public concern.

In these times the men and women in your community are becoming more and more thoughtful about public affairs. The war effort touches each and every one daily and brings national problems closer to the individual citizens than ever before. Aside from rationing, transportation and other restrictions on the normal way of life, there is the tax situation which reaches right down into our pocket-books and makes us all squirm. Some of this tax money is for the local public services in your community. John Q. Public quite naturally focuses a good part of his tax-conscious mind on the local expenditures, for he feels that they are among his more immediate problems and he thinks he can do more about them.

Now the average citizen may not on his own initiative, develop a deep interest in what the art teachers and the art departments in his public schools are doing. But two things will lead him to it. One will be the indirect approach through a scrutiny of the public school budget as a part of the entire community budget.

Have You Beat Him to It?

The other way his interest is, and should be aroused, is through your efforts. It is not enough for you to do a good job within the four walls of your classroom. We have repeatedly said in these columns that by and large, art teachers are not good salesmen. You say that you trained to be an artist and an art teacher, not a salesman. We hope you realize now that it is all part of the job—for the sake of your pupils, your department, your school and your community. Incidentally, for the sake of your job itself.

Learn from the Fuller Brush Man

We have to learn to be quick to put a foot in the door. It calls for a spirit of confidence and a good measure of aggressiveness. It is up to us to make the public know, appreciate and want to know more about the contributions being made by art education to the youth of the community and to the community itself.

One of the first and most important things to do is to get some notice of your art department activities in the local papers. As a rule the editors are ready to feature accounts of timely and interesting projects. Since last month our readers have sent in a goodly number of newspaper clippings showing that it can be done. As Mrs. Lydia Carr Strong, Head of the Art Department in the Teachers College of Connecticut at New Britain, wrote in a recent letter to us: "Although newspapers have cut down considerably on photography because of scarcity of materials, the editor cooperated willingly in this undertaking and sent a photographer to the school." Mrs. Strong enclosed a newspaper reproduction of one of the pictures and described the project. But let her tell it.

"New Britain is a factory city. When mothers of young children began to work in the factories the need for a nursery school was great and one was finally organized in a grade school, centrally located. Those

who operated it had difficulty in financing the project and the children had no toys except what they brought with them from home. Students in my crafts class and members of the Art Club at the Teachers

College saw a way in which they might make a contribution to the war effort. They made toys of scrap wood and textiles, such as dolls, wagons and trucks that could be pulled, blankets and pillows for doll beds and manipulative toys. They also brought in discarded toys from home, repaired and repainted them.

"It was felt that if the presentation received some publicity, other people and organizations in the city might be inspired to contribute to the school and it needed many things.

"We all need many suggestions as to what we can do besides the making of posters. I hope your request for reports of art-in-war efforts will bring many ideas and much inspiration for us all."

Woman's Club and H.S. Art Students

A column article in a daily paper from Shamokin, Pennsylvania, reviews a recent meeting of the local

THE PUBLIC

Woman's Club at which Miss Olive Jury, Supervisor of Art in the public schools and some of her high school students really "went to town." We quote: "Before presenting the students in an interesting series of tableaux, Miss Jury explained the importance of art in the school curriculum especially as it may be related to the war effort. She made it clear that all manner of everyday products as well as military equipment, must first be designed by artists.

"Then followed a highly interesting succession of demonstrations by the art students. June Naylor revealed a banner showing the various symbolic arm-bands now in use and was followed by David Tillet, who offered a cleverly devised one-man air-raid shelter." Other features were ideas in American propaganda with students of the high school appearing in costumes they had designed. Waves and Waacs were not omitted.

In response to an inquiry from us for further detail of the school work, Miss Jury writes, "As part of this semester's work we have included three phases of the activities connected with the war effort, camouflage (air raid shelters, etc.), propaganda (posters and other graphic items) and costumes (of a military or semi-military nature). We study all the costumes, insignia and medals of the Army, Navy, Marines, Waacs, Waves, Spars, etc. and then we originate our own. We use paper, cardboard and waste materials.

"The finish of our semester's work is to go out and demonstrate for clubs and similar organizations. Our next performance will be for the Rotary Club. I give talks on art constantly to keep our work in the public

eye. Right now, I am speaking on 'Art in War Time,' trying to show why it is so vital. . . . Anyway, I think we art people have a big job to do." Yes, Miss Jury, and it looks from here as if you were doing your part in fine fashion.

Now That's What We Mean

The public in Shamokin is being informed about the art work in their schools. Of course it means hard work and extra work for the teacher. It calls for enthusiasm, initiative and courage.

As we have noted before, "Business as usual," is out for the duration. Certainly it seems that the impact of world events and the necessary changes in our American way of life cannot but bring revisions everywhere in the way art teachers approach and plan their work. Yet we hear from competent observers that this is far from universally true. It is evident that too many are going along in the same old way with the same old course of study and quite unmoved by the challenge of the times.

Here is an account of a project in one town that was motivated by the war situation and provided a way for high school students to do a tangible piece of timely work. Miss Bess S. Gailey teaches art in the Senior High School of New Castle, Pennsylvania. Some of her classes were studying costume design and it seemed desirable to teacher and students to make the lessons fit in with war time conservation by redesigning old items of costume. As Miss Gailey says, "This

stressed the development of art appreciation in our country, the girls centering their interest and investigations around American crafts while the boys approached industrial design through a study of inventions. At the completion of the unit, an original play and exhibit of products and research materials was put on for the P.T.A. This was enthusiastically received. Other activities included the preparation of hundreds of boxes of candy and well designed favors for the U.S.O. and the Red Cross. Miss Sheldon speaks highly of the cooperation given the schools by the local Art Institute. Two exhibits of elementary school work are arranged for the Children's Gallery during the winter and spring. Great numbers of the parents and general public attend these school exhibits. Many of the art classes visit the regular museum exhibitions with their teachers and in satisfying degree by themselves. They take pride in making folders and notebooks based on their study and observation.

What One School is Doing

In a letter recently received from H. Herbert Gloss, head of the Art Department in the High School of Boonton, N. J., we note the following: "The war has placed upon the art teachers and art departments throughout our country a challenge such as they have never known before. For them is the opportunity to place art in a position in every school which it has never attained before. Art can and will serve this great war effort.

"In the Boonton High School Art Department we have been aware of the vital part art could play in the war, since that unforgettable attack on Pearl Harbor by the Japanese. This year the art courses have been developed around a 'win the war' theme; the classes are busy making posters, of every type and description that fit into our war setup. Our high school artists have steered their abilities into making of maps of every part of the globe, indicating naval bases, airfields, etc. Many different media and techniques are being used. We are also working on enlarged scale, spotter silhouettes that can be used in aviation classes, and local spotter classes. The work involves a recognition and knowledge of the most important airplanes of every world power.

"Recently we have been asked by the local defense council to make enlarged drawings suitable for classroom and demonstration purposes in bomb reconnaissance. This includes drawings of German, Italian and Japanese bombs, crater drawings, charts, etc.

"Perhaps this letter will portray in a few words how the art skills continue to be developed and become a vital contributing agency for the war effort in this school and community."

Discover Ways and Means

Note in Education for Victory, the official biweekly publication of the U. S. Office of Education.

Art departments of schools will readily discover ways and means to capitalize on war conditions for stimulating interest in art work and at the same time participate in the Victory Corps program so as to make an effective contribution to the total-war effort. For example, art may consider as areas for themes and for services that can contribute to war efforts, financing the war, training personnel for technical work, transporting personnel and commodities, caring for the disabled, producing food supplies. Art departments can contribute to war work through the production of posters for use in schools and by local organizations, through assistance rendered to any war programs of the community that require decorative treatment,

PLANTS TO KNOW

brought many interesting requests from parents as well as students, for aid in designing so as to make use of materials at hand.

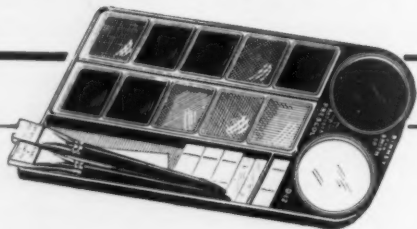
"Among these requests came one from a large war industry with plants in two cities. This firm had always used male help only, but now of course are having to use more and more women. A costume suitable for these was needed and we were asked to design some, considering such facts as suitability, ease of laundering, quickness in putting on and taking off, comfort, freedom of motion, but with all parts safe from any possibility of catching in machinery. We designed several and sent them to the firm. Of course we were pleased when one was selected and sent back to us to apply the firm's name in a suitable spot and with the request that we make a duplicate copy so one could be sent to each plant. The cloth has now been selected and the costumes are being made by a large clothing concern."

Certainly such an experience was a valuable one for those high school students. Aside from the link to the war effort, such participation in the affairs of the world outside the class-room cannot help giving interest and validity to the educational process centering in the school. Such a project successfully carried through, earns rich rewards through the awakening of interest in the art department's work on the part of business men in the community.

We want to hear about more projects like that one in Shamokin, just as we have a report from Utica, New York, where Miss Laura E. Sheldon is Supervisor of Art Education. A Junior High School unit of work

FRESCOL

The Quick Easy Way To Paint With Dry Color



ARTISTA FRESCOL COMPACT COLOR employs a broad-stroke painting technique that arrives quickly at three-dimensional forms, expressing their textural and color qualities as well as their solidity. It is highly adaptable for pictorial and scenic painting and for commercial designs. Also available in bulk, and in boxes of 4, 5 and 8 colors. Order from your dealer.

BINNEY & SMITH CO.
41 East 42nd St., New York, N. Y.

GOLD MEDAL PRODUCTS LEAD ON MERIT

What Every Artist Should Know About Water Base SILK SCREEN Printing Process

The student—artist, amateur and hobbyist will be amazed how easy it is to make attractive posters, show cards, place cards, etc., with the water base silk screen process. This improved method makes silk screen printing easier . . . provides more latitude of expression because opaque or either bright or soft effects of original transparent water colors can be obtained. Screen wash-up requires only water. Since water colors dry faster than oils, colors may be superimposed in a fraction of the usual time. Send for book of instructions today.

Accept This Introductory Offer Now!

Sargent Silk Screen Outfit

The perfect outfit for the beginner. Made by Sargent, makers of famous Sargent Colors and Hi-Test. Everything included for the three methods of silk screen reproduction. Set contains fine organdy screen, 5 large size jars of Sargent Tempera, 8 oz. jar of Plasticizer, 2 tubes of Tusche, Adhering Liquid, Lacquer, Knife, Squeegee, etc. Special Introductory Offer for limited time—**SET & INSTRUCTION BOOK** (postpaid in U. S. A.) . . . only **\$4.00**



FREE INSTRUCTION BOOK
Written by an eminent authority, 32 pages, profusely illustrated. Free with purchase of Sargent Water Base Silk Screen Outfit. For instruction book only . . . send 25c in coin or stamps.

American Artists' Color Works, 5601 1st Ave., Brooklyn, N. Y.

- ☐ Send me "Introductory Offer" Silk Screen Outfit & Instruction Book. My \$4.00 is enclosed.
- ☐ Enclosed is 25c for instruction book, "Outline of Silk Screen Process."

Name Address

through assistance in the production of visual aids for instructional purposes, through graphic presentations of data pertaining to war conditions, and through map-making.

Victory Corps art students in Denver, Colo. high schools make charts needed as visual aids to supplement instruction given to soldiers studying photography at Lowry Field.

According to Hopper and Kirby

In the February issue of this magazine we presented on page 28, excerpts from articles which had appeared in the magazine *Education*. Here are others.

"The future of art as well as many other subjects in our American secondary schools is going to depend on our ability to establish its usefulness in terms of its value to the individual, to the community and to the nation. . . . There will be no place for visionary, indefinite aims and objectives. We shall be required to 'show cause' where we are going and why. . . . Art never has been and never will be permanently crushed because it is part of man himself. It will always seek expression because it is part of the soul of man. . . . At the conclusion of this war nations will enter upon the greatest and most stupendous struggle for commercial supremacy in the history of the world. One of the factors in this struggle will center around man's inherent demand for beauty and as a result, art in relation to our national growth will take on a new significance. . . . Never in the history of education have our art teachers been face to face with such an opportunity and such a great responsibility; for in the midst of all the turmoil, it is they with other teachers of youth who must keep alive the worthwhile things of life, and art is one of those things that always did and always will make life worthwhile. . . . Art in our high schools is of very definite value to the individual, the state and the nation." (From "The Future of Art in Our American High Schools," by Arthur F. Hopper, Director of Art, Public Schools, Plainfield, N. J.)

"Every art teacher and supervisor must 'be on his toes,' discarding the trivial for the functional; economical in the use of materials; imaginative in the substitution of new and 'waste' materials; cooperative with all agencies in the realization of the fact that art, artists, and art education are important in war as in peace. . . . Commissions and advisory committees on education and national defense agree that 'the usual school opportunities continue to be provided.' Young people are not to blame, and certainly should not be deprived of opportunities to draw and paint, model and construct, to know beauty, to love and express it. In other words, they should not be 'short changed' which might have serious repercussions later on. Integrated teaching and learning, units of experience, however, should be inspired and may be made more dynamic by current needs and events connected with the activities of a world at war. . . . The post-war period, uncertain though it may be, calls for clear thinking and planning now. New materials, new relationships with our neighbors, new social concepts and responsibilities, call for prepared minds. Inter-cultural relationships, civic planning, communal enterprises, large-scale leisure time provisions of a personal nature, are some areas in which art can and must be enlisted for an effective solution of the social-economic problems to be faced in the future. The consequences of war are the destruction of life and property, of art and artists—a Parthenon or a possible Michel Angelo. An enriched art program should aim to discover, develop,

Continued on page 26

Artist into War-Worker

From month to month new situations are arising—such as the new status in which many men will find themselves if they are neither engaged in designated essential war-work or about to enter the Army. Non-essential work may be performed only by those outside the age bracket of the draft. A great many artists will have to consider making a transference of their skills, for the duration, to the various essential industries requiring them or, if physically fit, join the armed forces.

Meanwhile, a great many artists, both men and women, are asking where they can take intensive courses in such wartime work as map-making, camouflage, mechanical drafting and so forth. We have made inquiries to find if any agency has published a list of such courses, with the institutions giving them, but cannot find that any agency has undertaken such a publication, useful as it would be. Many people lose valuable weeks and months trying to find a school. The best information we were able to find for them is to write or call on the COUNCIL FOR ADULT EDUCATION, 254 FOURTH AVENUE, NEW YORK.

The Army Institute

This is news for art students who face an interruption to their training—and among other things it indicates that this is a very different army from the organization of 1917-18, in which the only chance for art was found by the many A.E.F. men who stayed on in France after that fateful armistice, to attend classes at Julien's, the Ecole and other French art schools. Then, after the war, there were rehabilitation courses and "veteran's" classes conducted by a number of altruistic American artists here—but we are not at the moment concerned with those.

If you write to The Army Institute, Madison, Wis., you will get a most enlightening 40-page booklet. It says on its cover, among other things, "Want to continue your education? The Army will help you. It offers instruction by correspondence to all enlisted personnel. Over 700 high schools and college courses

Continued on page 35

*"THIS year...
I'm giving double!"*



March 1943



HIGH HAT?

No! Though the 21st Art Directors Annual is a superlative book in every respect, suited to the best of company and fully able to stand even the most critical inspection, it is definitely *not* high-hat.

On the contrary, "classy" though the Annual is in appearance, it is a most practical, down-to-earth, how-to-do-it book. That's why it's known as the "working tool" of the commercial artist, the art director, and the art student.

The above drawing by J. Dwyer is but one of several hundred included in the Annual (most of them at large size), reproducing all the examples hung at the recent exhibition at the Metropolitan Museum of Art. These superb illustrations, covering all media and technics, were chosen from thousands submitted from all over the land. Many of the reproductions are in color.

*If you want clever, up-to-date
ideas on many phases of*

ADVERTISING ART
ADVERTISING DESIGN
MAGAZINE ART

you can find them in the

21st ART DIRECTORS ANNUAL
\$6.00



AMERICAN ARTIST

330 West 42nd Street, New York

THE EASTERN ARTS ASSOCIATION

250 EAST 43rd STREET, NEW YORK, N. Y.

MARGARET F. S. GLACE - PRESIDENT
HEAD OF TEACHER EDUCATION DEPARTMENT
MARYLAND INSTITUTE, BALTIMORE, MD.



DANA P. VAUGHAN - VICE-PRESIDENT
DIRECTOR, SCHOOL OF INDUSTRIAL ARTS
TRENTON, NEW JERSEY ☆ ☆ ☆ ☆

RAYMOND P. ENSIGN
SECRETARY-TREASURER

No Convention — Many Meetings

As you well know, the primary purpose of the Eastern Arts Association is to be helpful to its members. Specifically, at this crucial period in world history, the organization stands ready to render all possible service to art teachers by helping them to analyze and interpret the contributions which art education may make in a war-time program as well as in the social scheme of the future.

One way of getting results in this direction is to provide opportunities for the gathering together of art teachers to develop ideas for the practical use of art with its values interpreted to the community. Such gatherings should lead to definite action and results.

In view of the transportation difficulties prevailing this year which make large central meetings impractical, it seems best to make the activities usually carried on at our annual convention more widespread by promoting small meetings throughout our E.A.A. territory.

Suggestions along this line have been developed by the Council of the Eastern Arts Association and copies have been sent to all members in the belief that they will be helpful in getting effective action. These may be used (1) to provide a basic plan for initiating and promoting group meetings, or (2) to expand or make more effective any group activities already going on.

This is a direct challenge to all members. It is hoped that each one will get together with other inter-

ested persons nearby, select a chairman or leader, study the suggested outlines carefully and initiate some such group activity to help promote art education in the various local areas.

It is true that even the local transportation situation is most serious, but ingenuity may solve this problem. Meetings such as those suggested may be very small. Never-the-less, it is always helpful to have opportunities to discuss mutual problems with other people in the same field. There are individual and local needs and problems that need consideration.

Reports of local meetings should be sent to the Secretary. They will be helpful to others.



The 5th Annual Eastern Pennsylvania Conference on Art Education will be held at the State Teachers College, Kutztown, Pa., on April 9th and 10th. Italo de Francesco, head of the Art Department at the College, invites art teachers, supervisors and other interested persons to attend. Timely exhibits, practical demonstrations and aids for art in wartime are promised as well as good speakers.

News of E. A. A. Members

Mr. Gordon Reynolds, President of the Massachusetts School of Art in Boston, and Miss Priscilla Nye, Chairman of the Teacher Training Department in the same school, are conducting a Saturday morning Work Shop for art teachers. The group meets at the school.

William L. Longyear, Supervisor of the Department of Advertising Design at Pratt Institute, Brooklyn, N. Y., is acting as Consultant in Graphic Arts for the U.S. Office of Civilian Defense. His work is directly with the Chief of Public Advice and Counsel in the Department of Emergency Management in Washington. This post does not affect Mr. Longyear's work at Pratt Institute.

Lynn D. Poole, now on leave from his position as Supervisor of Education at the Walters Art Gallery in Baltimore, is now Public Relations Officer at the Victorville Army Flying School in Victorville, California. He has the rank of First Lieutenant. Lt. Poole has discovered considerable soldier-artist talent at the school and has arranged several exhibitions. Some of the men have done murals for day-rooms and mess halls. Lt. Poole's office prepares news releases, writes newspaper feature articles, arranges picture spreads, publishes a camp newspaper, sponsors radio programs and acts as hosts to the many visitors to the post.

Seymour M. Landsman, who was an art teacher in the Arts High School of Newark, New Jersey, is now an instructor in the Air Corps Technical School at Fort Logan, Colorado, with rank as Sergeant.

Henry W. Ahrens, who taught at the Lincoln School of Teachers College, Columbia University, is a member of the Civilian Public Service Group at Camp No. 52 in Powellsville, Maryland.

The E.A.A. Secretary will welcome news stories about other members.

NEWS AND VIEWS Continued from page 24

guide and conserve the boys and girls in our schools today in order that the arts may go on without interruption. And there must be a continuous stream of appreciators and consequent patrons and supporters of art as well." (From "Art Education to Meet Present and Future Needs" by C. Valentine Kirby, Chief, Division of Art Education for the State of Pennsylvania.)

Perspective on the Job

What goes on in your school? To be sure, you and your pupils are busy. Worth-while projects are under way. But what is behind all the activity? The fundamental answer, first, last and all the time, should be—molding boys and girls, young men and women, future citizens. It is not enough to teach the mastery of tools and media, to foster skills in representation and design. The question is—does this teaching develop character? Does it definitely promote initiative, resource-

fulness, confidence, patience, tolerance, conscientiousness? Is it helping to make your future citizens thoughtful, capable, reliable and ready to assume their responsibilities in the social pattern of tomorrow? These are far reaching things. The art teacher is just as responsible for their nourishment as any other teacher in the school. Indeed it is perhaps her rare privilege, because of the individual work in the art room, to come closer to the interests, hopes, aspirations and problems of Tommy and Mary than can the teachers of other subjects where the instruction is more formal. Don't, then, "fail to see the woods for the trees." Plan the "grand strategy" first. Let the details of maneuvers come after.

Under the broad considerations outlined above, every art teacher (like other teachers) must have two general and immediate objectives in these days—(1) promoting activities which will help win the war, either by pre-

paring future service-men to make full use of their abilities or by actively encouraging and participating in civilian movements designed to lend support on the home front and—(2) developing that understanding and appreciation, those traits and skills, that spirit of cooperation and fair-play, which will make the post-war world a better place in which to live.

R. A. S. Bulletin

The Related Arts Service of 511 Fifth Avenue, New York City, has recently mailed a challenging Bulletin to educators throughout the country (especially superintendents, art supervisors and art teachers). This Bulletin is designed to stimulate further effort on the part of school art departments with particular reference to aid in the war program. This is the first of a series of Bulletins and illustrated charts which will be given nation wide distribution by the Related Arts Service under U. S. Government sponsorship.

AN AGE TO BUILD... A MINUTE TO DESTROY

The unprotected, peaceful little town of Middelburg, Holland, heard the spine-chilling scream of German bombs May 17, 1940. There was no let-up until the entire heart of this picturesque city—containing some of Europe's finest Gothic architecture—became heaps of dust and rubble. The magnificent historic Town Hall pictured here by Samuel Chamberlain's Typhonite Eldorado pencils was only one of the cherished landmarks that had vanished! The second in the 1943 Eldorado-Chamberlain series brought to you by Pencil Sales Dept. 32-J3 JOSEPH DIXON CRUCIBLE CO., JERSEY CITY, N. J.

TECHNIQUE USED

The drawing was made on A. L. Bristol. The softest Typhonite Eldorado pencil used was a 3B (tower and doorway). Most of the fine Gothic detail was drawn with a B and HB. The transparent shadows were made by blacking in flat tones with a 2H. The very light tones were washed in with a broad 5H wedge.



THE TOWN HALL MIDDELBURG, HOLLAND

TYPHONITE ELDORADO

Taubes discusses texture in painting



TAUBES' page

Frederic Taubes, prominent American painter and authority on technical matters will, each month, discuss some phase of the painters' problems. He will also be glad to answer questions, technical or otherwise on this page. Address him care of American Artist, 330 West 42nd Street, New York. Questions will be answered in order of receipt.

Texture when combined with the brush stroke and contour constitutes the *paint quality* of a painting. Texture has to do with the manner in which paints are applied to the surface of a painting. Texture is, so to speak, the topography of a painting. The surface of the painting may appear smooth or slick, pastose or rough, opaque or transparent; or many of these characteristics can be combined on the same canvas. Some painters use the grain of the canvas to enhance the texture of a painting. They incorporate this grain into the appearance of the texture. Others let the roughness of the support disappear under a heavy paint layer. When painting is executed on a rigid support such as a wood panel, the texture of the basic ground is nonexistent because of the evenness of the board surface. Painters working on such a rigid support and using harsh, bristle brushes and a palette knife exhibit lack of feeling and understanding for sensitive treatment of texture, for a rigid support is not responsive to the stroke of the painter's tool. It does not react to the touch of his hand; consequently, it is not adapted to the execution of impasto and sensitive textures.

Paintings executed by old masters on board were usually painted with flexible smooth brushes only. The soft brush is especially suited to producing smooth strokes, with the least emphasis on texture and impasto. Paintings by Dürer, Raphael, Botticelli, and Brueghel, who worked chiefly on wood panel, did not have any textural variations to speak of. Tempera painters using a more or less aqueous painting medium (glue-water-oil or egg-water-oil compounds which are known as emulsions) executed surfaces which were texturally neutral. Texture to them was an obstacle rather than a help. They needed the smoothness of the paint surface because the style required precise execution and devotion to minute detail . . .

Texture Followed Use of Canvas

When painters first started to use canvas as a support (canvas was generally adopted in the sixteenth century, although it had been used before then) they strove for the same smooth surface effects, in keeping with the tradition established by the painters who had employed board surfaces. The work of Raphael is typical of this treatment. Very soon painters learned to utilize the advantages of their elastic support; they discovered that the canvas is responsive to the touch of the brush, that it is alive with vibration, with yielding and gentle resistance. Moreover,

This article reprints, by permission of the publishers, excerpts from a chapter in "You Don't Know What You Like" by Frederick Taubes—Dodd, Mead & Co. \$3.

the grain of the canvas was an encouragement to attempt impasto. Also, oil pigment, which came into general use in the sixteenth century, was much more elastic than the tempera pigment, and thus lent itself to thick applications. A tempera impasto on an elastic canvas support would easily crack and break off. The revival of smooth and slick paint surfaces, which recurs periodically (with Poussin, Ingres, Bouguereau), has not often proved successful, mainly because such technique does not utilize the advantages and assets which a richly wrought paint surface yields . . .

Grounds of the Old Masters

The old masters did not acquire

their canvas machine-prepared. They had to lay their painting grounds by hand for each individual painting, and so they imbued the grounds of the canvas with the charm of handwork, with telling results. An unfortunate habit of contemporary painters is to obtain from a paint store a piece of canvas cut from a mile of machine-made product with monotonous grain throughout. Such an even and exact grain is, to a great extent responsible for the dull, unsensuous appearance of many paintings of our age. Especially when the paint is thinly laid on, the monotonous grain of an indifferent fabric might seriously affect the

Continued on page 39

TAUBES' QUESTION AND ANSWER DEPARTMENT

Mr. G.P.S., West Medford, Mass., asks:
What is the purpose of gesso? How is it mixed? Is it applied thinly or thickly? On unprepared canvas or over ground?
Answer: The purpose of gesso ground is to create a foundation for the painting. Gesso formula: Water 1 pt., glue 1 oz., whiting 8 oz., zinc white 4oz., titanium dioxide 4 oz. When applied on thin fabrics, or under an oil ground, the quantities of the filler should be halved. The gesso should be brushed on the sized canvas in the thinnest layer possible. The size consists of 1 oz. of glue to 1 pt. of water.

Mrs. H.C., New York, asks:
Is Ingres' "Odalisque en Grisaille" from the collection of the Metropolitan Museum of Art a finished painting?
Answer: This painting is, I believe, unfinished. In finishing the canvas the painter would have stained the grisaille with colors.

Mrs. W.H.G., Rockford, Ill., asks:
Will the paintings of our time last as well as those of the old masters? How good are our painting materials?
Answer: Theoretically the paintings of our time should be as permanent as those of the old masters. Our presentday materials are as good and, in some instances, better than theirs. The problem lies chiefly with the intelligent use of these materials.

Mr. R.R., Andover, Mass., asks:
Is the quality of the inexpensive European colors reliable? Are the expensive European colors better than the American? What make of colors do you prefer?
Answer: With the exception of the earth colors, most of the cheap colors are inferior regardless of where they come from. The expensive colors are apt to be more reliable when manufactured in the U. S. Foreign makers do not state the contents of the tube on the tube label. For obvious reasons I cannot recommend any specific brand here.

Mr. J.R.A., DeKalb, Ill., asks:
Do you recommend the use of titanium dioxide in the preparation of canvas ground? In what proportion? Will the drying time be affected by it?
Answer: Titanium dioxide will increase the whiteness of the ground. Add to 1 part (by volume) of white lead 1 part of titanium dioxide. Drying time will be little affected.
Question 2: Should the back of the canvas be painted as a protective measure?
Answer: Painting the back of a sized canvas is the best precaution against deterioration of the fabric.

Mrs. F.D.K., Los Angeles, Cal., asks:
Please name a book on frame making.
Answer: The only book I know of at present which contains complete instruction on frame making will appear in September 1943: to be published by Watson-Guption Publications, Inc. The title is "Studio Secrets."

Question 2: How is the work of glazing on tempera ground carried out?
Answer: I think that the ominous word "glazing" is the reason for the belief that special processes are here involved. Glazing means simply thin, transparent painting, regardless of whether on oil or tempera ground. No painting is, however, glazed throughout. Some parts will remain opaque. There are no special books dealing with the subject of glazing, because glazing in oil is really oil painting.

Mr. L.J.R.D., Worcester, Mass., asks:
Being ill, I have to rest constantly, and am not able to attend an art school. How can I advance myself in the field of art?
Answer: In this particular condition the best thing is to read books on art history and to study reproductions of paintings by the great masters. This will train your eye and make you more sensitive to the great and noble in art. Also drawing may be pursued—drawings of any object, no matter how insignificant it may appear. Copying of anatomical charts will prove to be very helpful, too.

Mr. L.F.G., Bronx, New York, asks:
Is it advisable to store oil colors in glass jars without the admixture of a dispersion agent?
Answer: Oil colors stored in glass jars should be protected by wax paper on top of which some oil should be poured to exclude the access of air. Some of the colors must receive the addition of a dispersion agent in order to be usable after prolonged storage.

Question 2: Are the colors more durable without the addition of bees-wax or aluminum stearate?

Answer: A two per cent addition of aluminum stearate of bees-wax is said to be entirely unobjectionable.

Question 3: What books on grinding of colors would you recommend?

Answer: A thorough discussion of all the technical manipulations of pigments will be found in the book "Studio Secrets" which will appear in the Fall of 1943, published by Watson-Guption Publications, Inc.

PFC C.M.I., San Francisco, Cal., asks:
Just how should we pronounce your name Mr. Taubes?
Answer: Tau' bes—Tau rhymes with hou as in house; short e in bes, like the proper name Bess. Accent on first syllable.

American Artist

Art-in-War News

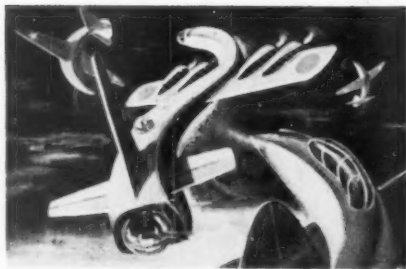
We are glad to give a brief account of two different situations in which a purely civilian organization and the U.S.O. have directly co-operated with enlisted men in the Army in such a way that they have not had to give up their work in art.

We have had considerable correspondence from Pvt. Joseph Jankowski, stationed at Sheppard Field, Texas. Rallying a number of art-minded comrades, a "studio" was set up twice weekly in a room at the U.S.O., and all went well until a too-great influx of sight-seeing civilians turned the activity into a show. The soldier-artists withdrew to camp Special Service office building, and sent a call to a number of prominent artists and illustrators to lend the group originals of their work for study and discussion. The response appears to have been all that could be desired, and the group kept its art-interest up to a high pitch.

At this point the directors of the U.S.O. paid an official visit to the camp to learn, as our correspondent put it: "The reason for the termination of a class that they thought fine. Without hesitation it was made clear to them that we were there for the express purpose of study and not as a show for the people. They had even expected us to work on the mezzanine so that more of the townspeople could see 'art at work.'" The upshot of it all was that the U.S.O. coaxed the soldier-artists back, built them a special room on the upper floor of the U.S.O. building. Here they could work behind closed doors, in a room equipped with a model stand, a paper and stock cabinet and a locker for materials. Now the U.S.O. was functioning in a spirit of more realistic understanding of the serious aims of the men. Artists and illustrators continue to lend originals, and art at Sheppard Field is effectively organized. Men who had felt that their art training had been suddenly and definitely stopped could now feel that it was at least possible to keep it alive until they could go back to it.

We have a letter from Mr. Connan E. Mathews, who is head of the Art Department of Boise Junior College, Boise, Idaho, and director of the Boise Art Gallery. In printing this letter herewith in full, we sincerely hope that other civilian art organizations within contact-reach of U. S. Army camps, may establish such a realistically beneficial co-operation as here outlined. It would seem that the civilian community, the camp and individual artist-soldier must all be the gainers through such an intelligent relationship. Follows Mr. Mathews's letter:

One of a series of unusual drawings by A. Blashko of Seattle, Washington. The artist, in this series, dramatizes some of the less attractive qualities of the Nazis, "The Ratmen."



"Intercepted" A gouache by Pvt. Joseph Jankowski of Sheppard Field, Texas. A Japanese bomber brought to bay like a serpent trapped by snapping dogs. One of a series in which the planes are twisted to show speed and action of presentday military aircraft.

Dear Mr. Price:

I have noticed your inquiry in the January issue of AMERICAN ARTIST in which you ask for comments and information on the chances of the artist in the Armed Forces.

It have had an opportunity to see that the artist is having just that chance here at Gowen Field. Through the far-sighted vision and understanding of the Base Commander, Col. A. J. Melansen, an Art service has been established. General Art such as cartooning for the newspapers, posters, etc., and at the same time a series of murals are in process which are being executed by Jack Wallace. These murals pertain to Army activities and will be placed in the Library, Post Exchange, and the two theatres.

Through cooperation with the Base we have shown this work at the Boise Art Gallery. This exhibit was received so well by the city that we are

arranging another for the first part of April.

I was especially pleased to see that art and artist had this chance and hope that similar opportunity is being given in all other groups throughout the country. Connan E. Mathews

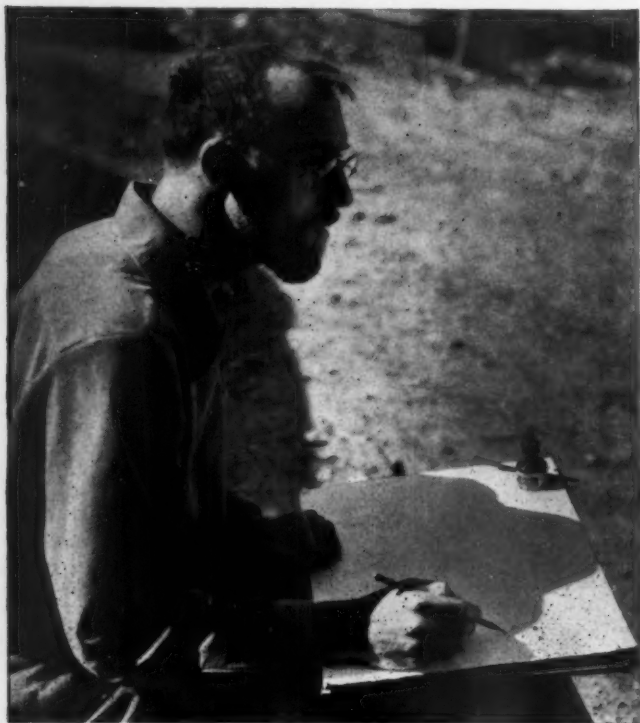
Blashko's Ratmen

One of an Editor's inalienable privileges is that of changing his mind—so we have on this page a reproduction of one of five of the drawings which were sent us by Mr. A. Blashko, of Seattle, Washington. The others were much more shocking, so the reader can at least exercise his imagination. It is a note of peculiar interest that the artist, prior to his present wartime job as a shipfitter, was a stevedore, and that he is entirely self-taught. He wrote that he wishes his work could be given some direct connection with helping to fight the war. The writer joins him in this wish, and feels that Mr. Blashko, even in this one illustration here shown, unequivocally visualizes: "This is the Enemy."

Coming

Next month, at long last, we are going to tell our readers about "Yank" a magazine born of the war and produced "by and for men in the Service." There is lots of front-line stuff in it, including on-the-spot drawings from Guadalcanal and other remote spots which many of us are not so fortunate (shall we say) as to get to see at firsthand. And any of our artist readers who expect to get into active service will like to know more of this very special and exclusive publication in which they can translate their front-line experiences into art.





John Howard Benson
recaptures
a LOST ART
on STRATHMORE

John Howard Benson is a superb craftsman. His beautiful handlettering recaptures the sensitive feeling...the magic...found in the work of the medieval scribes. It has a subtle quality that is unique in modern, "mechanized" art.

In both his pencil and brush work, paper, of course, plays a primary part. Benson relies on the *responsiveness* of Strathmore Artist Papers to work with him in achieving the most intricate effects. You too will find that Strathmore will help you to improve the *quality* of your work.



Write for Free Sample Book, showing the complete line. Strathmore Paper Company, West Springfield, Mass.

Paper Is Part of the Picture

STRATHMORE ARTIST
PAPERS
& BOARDS
WEST SPRINGFIELD • MASSACHUSETTS

U. S. POSTAGE STAMPS (from page 13)
top-flight architect working as a riveter.

The designing of a stamp is a creative task all out of proportion to the size of the product. It is a big job for even the most skillful designer. Ultimately there may not be more than a handful of men in America found capable of producing really fine stamp designs. Why does not Uncle Sam search them out? Uncle Sam, as we shall see, not only does not go out looking for them but when they offer themselves, as over a hundred have done during the past few years, Uncle keeps them sitting outside cooling their heels until they are cool enough to take them back home.

Our present system of stamp production goes back to our beginnings when it was natural enough for the engraver to originate designs as well as translate them in metal with his graver. Conditions then were wholly different; hand engraving on wood and metal were the only means of reproducing any design.

Thus it was, and is the practice of the Post Office Department to look to the Bureau of Engraving and Printing for stamp designs as well as for the engraved plates. Traditions die hard. Bureaus and Bureaucrats are jealous of their authority. They will not surrender what they consider their prerogatives without a struggle. Every obstacle will block the intention of those who seek to interfere with them for whatever reason. The suggestion that free-lance designers be commissioned by the Bureau of Engraving and Printing is sure to be countered by the pronouncement—among others—that the designing of stamps is a highly specialized art which can only be practiced effectively by those who are well versed in the technique of their production. They affirm that an engraver, better than any one else, understands the technical processes and is therefore the logical creator of designs to be reproduced by those processes.

Every designer must, of necessity, be familiar with technical processes in the manufacture of any product in order intelligently to apply his art to it, but he does not need to become a mechanic or craftsman in order to acquire this knowledge. It is hardly necessary for a designer of locomotives to be an engineer on the railroad. Nor does an artist-designer have to learn the craft of engraving to be completely familiar with the limitations which that craft imposes. What he needs to know about the engraving process he is likely to know before even being asked to submit stamp designs. At any rate he can very quickly learn, and would if he were given the opportunity of consultation with engravers of the Bureau.

All of this by way of preface to an account of a movement, now in progress, designed to employ the genius of America's best artists in the creation of really first-rate stamps for Uncle Sam; and to hint at the nature of the obstacles that stand in the way of reform.

Paul Berdanier is the moving spirit of this crusade. For a brief summary of his activities and those of fellow artists who have rallied to the cause we can do no better than quote from the News-Letter of the American Institute of Graphic Arts, which follows:

Paul Berdanier is a man of enthusiasms, and can get almost boyishly excited over postage stamps; but combined with his enthusiasms is an unboyish doggedness in carrying them out. Now his hobby of stamps, his professional interest in design (he is art director at the great J. Walter Thompson ad agency), his enthusiasm and his stick-to-itiveness have combined to the great credit of the Institute: as chairman of an A.I.G.A.-sponsored committee to get the best American

continued on page 32

For Everyone



The Outstanding



Photo by Kent Studios

FREDERIC WHITAKER'S outstanding achievements as watercolorist were further acknowledged by two major art awards last year. His watercolors won the First Prize, Washington Water Color Club, Corcoran Gallery, 1942 — and the Oakland Museum Silver Medal, 1942. A group of recent watercolors are currently being shown at the Ferargil Galleries.

Peyton Boswell of the Art Digest recently wrote: "Whitaker's watercolors are painted with authenticity, authority and pleasing color patterns that reveal the essential reality of the scene. In some the palette is keyed high, in others the chords are low toned; all point to the fact that the artist is perfectly at ease with his chosen medium.

"Often a certain decorative quality is present, making the picture an excellent addition to the home (last spring the President and Mrs. Roosevelt hung one of Whitaker's watercolors in their dining room)."

During the 1943-44 art season a collection of twenty watercolors will be toured throughout the country to museums, art organizations, etc. For brochure of information on exhibition privileges write Ferargil Galleries or Frederic Whitaker, Providence, R. I.

FREDERIC WHITAKER

NOTED AMERICAN WATER COLORIST

USES

Grumbacher Finest

ARTISTS' WATERCOLORS

Mr. Whitaker writes:

"Three factors that insure the permanency of my paintings and help me to achieve the results I seek are: Grumbacher Finest Watercolors, Grumbacher sable brushes and the Royal Watercolor Society Paper."

Frederic Whitaker

AT YOUR
FAVORITE
DEALER



ACTUAL SIZE

Send us the name of your favorite artists' material dealer in your city and we will mail a free copy of the reprint featuring "A famous American Water Colorist at Work" with plate in full color.

MADE IN U. S. A.

Write for color card of a recommended list of thirty-five most favored shades in whole tubes, selected for enduring quality in water color painting.

M. GRUMBACHER

470 WEST 34th STREET, NEW YORK CITY

179 KING STREET, W., TORONTO, CANADA

BRUSHES

ARTISTS' MATERIALS

COLORS

SAY "DRAWLET" BEFORE YOU SAY "PEN"!

There are all kinds of drawing and lettering pens . . . but only one Drawlet Pen! Ask for it by name. Its exclusive adjustable reservoir snaps up and down as often as you want—stays in any position you want. Drawlet is easy to clean and strong enough to stand plenty of cleanings. Gives you quick, clean, accurate strokes! There are 19 Drawlet styles for every lettering and broad-line drawing job. Be sure to ask for Drawlet by name. Send the coupon now for the folder showing the complete line of Drawlet Pens.

Esterbrook
DRAWLET PEN
for every lettering and broad-line drawing job



FREE FOLDER

THE ESTERBROOK PEN COMPANY
52 Cooper Street, Camden, New Jersey
Please send me the free folder showing the range of point styles available in Drawlet Pens.

NAME
STREET
CITY STATE

U. S. POSTAGE STAMPS (from page 30)

graphic artists to design United States postage stamps (a committee he conceived and organized) he has finally gotten results. The results: a Presidential and Post-Office OK on designs for the forthcoming new 1-cent "Four Freedoms" and 2-cent "United Nations" stamps.

Of course people had spoken about it before, but the first great gesture of protest against the design of our postage stamps and paper money came from W. A. Dwiggins in his *Towards a Reform of the Paper Currency*, particularly in *Point of its Design* published by George Macy of the Limited Editions Club in 1932. That remarkably lively document—which not only carries beautiful examples of the paper money and stamps of "The Antipodes," but equally amusing sketches captioned: "Infuriated Artists demolishing the Bureau of Engraving and Printing at Washington" and "Assassination of the Director of the Bureau, and Massacre of Federal Art Experts, during the assault on the Bureau of Engraving and Printing—night of July 5, 1951"—is probably what started Berdanier on his present crusade.

As far back as September 1939 he had spoken on the radio about improving our postage stamps, and during the Winter of 1940-1941 had got together a group of artists, wangled newspaper publicity, and submitted a series of designs to the Post Office Department. Nothing happened.

So in October 1941 he tried a new tack: he invited a dozen art and graphic art organizations to organize

a central committee that might carry the weight of widespread authority. He himself represented the A.I.G.A. As a result of this campaign, hundreds of sketches were prepared, and about twenty-five finished up for presentation. With these Berdanier went to Washington.

These were stamps with a war and morale angle, and Berdanier showed them to people in the Post Office Department, the Public Relations Bureau of the War Department, and the Office of Facts and Figures (now the OWI). As a result of this trip, the OFF authorized Berdanier's committee to prepare designs for a Lidice stamp, and he spent much of his spare time and money thereafter in long-distance telephone calls and mimeographed details to artists all over the country.

Sixty-two Lidice designs were submitted to the OFF in July of last year; but when a newspaper story appeared about the project, the Post Office Department hollered that it knew nothing about such stamps, and by gosh there would be no such stamps. The OFF had to back down.

But there are more ways of getting into the Post Office Department than just walking up the front steps without a letter of introduction. Berdanier prepared some letters of introduction by getting together exhibits of how other countries were using their stamps for propaganda; and Archibald MacLeish of the OFF took them and Postmaster General Walker out to lunch one day. Then, late in October, came a phone call from Washington: an order to work out two designs:

"United Nations" and "Four Freedoms."

Gordon Aymar, Leon Helguera, Paul Manship, Hugo Steiner-Prag, Edward A. Wilson and Warren Chappell collaborated with Berdanier in preparing fifteen designs.

These, properly wrapped in the current Washington styles and widths of red tape, Berdanier finally carried in departmental state to the OWI; then they were convoyed personally by MacLeish to the Postmaster General; and two selected designs couriered by the Postmaster General to the President.

That stamp-lover's quick eye found one or two places for improvement, and later gave his full approval to the revised designs.

And thus two stamps were born; the 1-cent "Four Freedoms" designed by Paul Manship, whose streamlined-classic sculpture would suggest coin rather than stamp-designing, and the 2-cent "United Nations" designed by Mexican-born Leon Helguera.

Berdanier hopes that more stamps will be designed by his group of artists working through his committee; but behind this hope lies an even bigger and brighter one: that the government will eventually have all its graphic designing, or at least all its "parade" or "façade" designing, pass through a central designing board which will commission outside artists just as the art directors of the big ad agencies do for their clients. Imbued with a proper respect and understanding of national dignity and durability,

continued on page 38



*New Price List
on
Application*

For
VICTORY

Winsor & Newton wish to announce that certain of their Raw Materials are needed for Defense Purposes. At the same time, the demand for their Artists' Materials in the Drawing Offices of Industrial Firms engaged in War Work is growing rapidly.

In these circumstances, some shortages may be inevitable for the time being, but they would like their many customers in the U. S. A. to know that they are still doing their best to supply them with fine Colours and Brushes, but obviously all Defense Interests must come first.

FOR DEFENSE



Winsor & Newton, Inc. 31 Union Square West, New York City
MANUFACTURED BY WINSOR & NEWTON, LTD. AT WEALDSTONE, ENGLAND

THE HUGHES OWENS CO., LTD. MONTREAL, OTTAWA, TORONTO and WINNIPEG - CANADIAN AGENTS

ARTIST INTO WAR-WORKER

(Continued from page 25)

to choose from." Details will be explained by any enlisted men's Special Service Officer, or you may write direct to the Commandant, Army Institute, Madison, Wis.

An official Certificate of Proficiency is awarded to students on satisfactory completion of each course offered—and this certificate would be a definite asset whether the soldier is applying for a post-war job, or going on in school, with the higher rating thus earned.

At college level, and carrying college credits, there are listed the following art courses: Applied Art, Color and Design, Commercial Art, Drawing, Mechanical Drawing, Graphic Representation, Show Card Lettering and Writing.

At high school level, and carrying high school credits, Art Appreciation, Commercial Art, Drawing and Show Card Lettering and Writing are offered.

Because of the unavoidable loss of time in training, it would seem that every art student who is at all serious about his post-war future should take the fullest possible advantage of this admirably organized opportunity offered by the Army Institute.

★ ★ ★

COLOR PLATES

We regret exceedingly that we were unable to give you color reproductions in this issue. We had planned for color as usual, but circumstances beyond our control prevented printing the plates chosen for this month. Be assured, however, that you may look forward to an unusually colorful April number.

VALUABLE ART SCHOLARSHIPS and

\$50.00

**WAR BONDS
and STAMPS**
awarded in the

**Justite
INK CONTEST**

One contest for students—one for professionals. Subject: A pen and ink illustration of a phase of America's Drive to Victory. May be mechanical drawing, piece urging sale of war bonds and stamps, or other suitable art.

All entries will be considered for the following scholarships: Frank H. Young Home Study Course of the American Academy of Art, Chicago; Home study scholarship of Art Instruction, Minneapolis, Minn.; Home study scholarship of the International Correspondence Schools and scholarship at the Chicago Academy of Fine Arts.

For complete information ask your art or school supply dealer or stationer, or write Dept. 22.



LOUIS MELIND COMPANY

362 W. CHICAGO AVE., CHICAGO

MANUFACTURERS OF THE MOST COMPLETE LINE OF INKS IN AMERICA

March 1943

35



ETERNA

OIL COLORS by DEVOE

Give you strength, brilliancy and permanence

Full size (1" x 4") tubes at economical prices 25¢ to 50¢ each

Made possible by production methods perfected through 188 years of experience in producing true quality colors. Eterna colors offer an exceptional value — ask



your dealer for them today.

DEVOE & RAYNOLDS CO., INC.
44th STREET AND FIRST AVENUE
NEW YORK, N. Y.

SERAMO
MODELING PLASTIC

Extensively used in schools

Can be fired in an ordinary kitchen oven
U. S. A. Distributors

Now your students can make lovely, permanent pottery easily and inexpensively! Do your own firing in kitchen oven (15 min. at 250°). Models like clay—may be waterproofed and decorated with SERAMO ENAMEL, 6 colors, red, yellow, blue, green, black, white, 1 oz. bottles, 15¢ each. Write for free Encyclopedia of Art Materials, listing over 7000 items. AA-3-43

FAVOR, RUHL & CO.
Artists' Supplies, 425 S. Wabash Ave., Chicago

DRY PIGMENTS
Full strength cadmiums, cobalts, etc.
CASEIN - GYPSUM - RESINS - OILS
Rabbit-skin Glue, Wax, etc.
WRITE FOR PRICE LIST
HATFIELD'S COLOR SHOP • Inc.
161 Dartmouth St., Boston, Mass. - Est. 1898
Rockport East Gloucester

Here is the place to buy your
ARTISTS' MATERIALS
Send for FREE CATALOG
BERT L. DAILY, INC.
126 A-East 3rd St., Dayton, Ohio
Special attention given to Mail Orders.

HAS YOUR SUBSCRIPTION EXPIRED?
Won't you send your renewal in today?

Show Card Tempera Colors

Devoe & Raynolds Company of 44th Street and First Avenue, New York, have recently issued a very attractive folder under the above title. These colors are made under the original formula but the line has been modernized with the addition of certain new and brilliant colors. The true hue of the twenty-two colors and black and white, are shown by color chips, very attractively arranged on the inside of the folder. It is claimed for these colors that they are super-brilliant, non-bleeding, smooth-flowing, have high-covering power, are easy stirring, finely ground, do not crack or peel, are intermixable, and non-rubbing.

Seramo Modeling Clay

Favor, Ruhl & Company, 425 South Wabash Avenue, Chicago, is marketing a new modeling clay under the above title, which can be baked in an ordinary oven and thus make unnecessary expensive kiln equipment. A folder describing this clay and giving detailed instructions for its use is available on application.

Verithin Colored Pencils

In a recent advertisement in *Time Magazine* the Eagle Pencil Company, 705 East 13th Street, New York, not only illustrated thirty-two colors in which this pencil is produced but emphasized some of the features claimed for it, such as fine line, perfect point, non-smooch, strong leads, brilliance of color, usefulness in both drawing and checking. A sample pencil of any color you select will be sent free of charge upon request to the company provided you mention the name of your dealer.

TAWS

ARTIST SUPPLIES

1527 WALNUT ST.

PHILADELPHIA, PA.

SINCE 1897

PROMPT MAIL ORDER SERVICE

We carry a complete line of nationally recognized materials and are ready to fill your order. Write for a list of materials, books, etc., necessary to make Art your hobby.

NEW—INDUSTRIAL CAMOUFLAGE BOOK

by WITTMANN

ALL BOOKS SENT Buy War Bonds and Stamps
POSTPAID After work relax—Make Art your Hobby

LOOMS

Wonder-Weaver

hand table looms are ideal for school and hobby use. Write for circular and prices.

SCHOOL LOOM COMPANY

418 Lincoln Way W.,

Mishawaka, Ind.

THAYER & CHANDLER AIRBRUSH
for the particular artist

Send for Catalog \$2
THAYER & CHANDLER
910 W VAN BUREN ST. CHICAGO, ILL.

AMERICAN ARTIST Index for 1942 is ready for distribution. If you wish a copy, write for it. It's yours for the asking.

Send for a new artist's colored pencil that is

SO STRONG that every color takes a fine point every time.

SO DURABLE it holds a point under pressure without crumbling.

SO SMOOTH in every color that it speeds your drawing hand.

SO BRILLIANT it's extensively used for finished art work.

SO UNIFORM in texture that all colors blend together perfectly.

SO PERMANENT that no color shows any appreciable change under Fade-Ometer tests comparable to a full year of sunlight.

For an entirely new conception of thick-lead colored pencil quality, **WRITE FOR A FREE SAMPLE** of Eagle Turquoise PRISMALCOLOR in any one color listed below, mentioning this publication and your pencil dealer.

- | | |
|--------------------|-------------------|
| *901 Indigo Blue | 925 Crimson Lake |
| *902 Ultramarine | 926 Carmine Red |
| *903 True Blue | 929 Pink |
| 904 Light Blue | 930 Magenta |
| *905 Aquamarine | *931 Purple |
| 908 Dark Green | *932 Violet |
| *909 Grass Green | *935 Black |
| *910 Emerald Green | 936 Dark Grey |
| 911 Olive Green | *937 Light Grey |
| *912 Apple Green | *938 White |
| *915 Lemon Yellow | *939 Flesh |
| *916 Canary Yellow | *942 Yellow Ochre |
| 917 Yellow Orange | *943 Burnt Ochre |
| *918 Orange | *944 Terra Cotta |
| *921 Vermilion | *945 Sienna Brown |
| *922 Scarlet Red | *946 Dark Brown |
| 923 Scarlet Lake | 949 Silver |
| *924 Crimson Red | 950 Gold |

EAGLE TURQUOISE PRISMALCOLOR

Available in single colors and in three superb Art Sets: 952 containing the 12 colors marked * above, 953 containing the 24 colors marked * above, 954 containing all 36 colors listed above.

EAGLE PENCIL COMPANY, NEW YORK
EAGLE PENCIL COMPANY OF CANADA, LTD., TORONTO

THE ART MART

"Here's how," SAY THE

X-acto

Proys



KEENER KNIVES RENEWABLE blades

Here's the one knife that's sharp forever! New blades only 10c each and instantly replaceable. Eight different blade-shapes for any kind of cutting or carving. Buy an X-acto today at your dealer's... or a complete kit of 3 knives and extra blades. Be all set for any cutting job. Sets from \$1.00 to \$3.50.

X-ACTO CRESCENT PRODUCTS COMPANY
Dept. AA, 440 4th Avenue
New York, N. Y.

1/4 TURN
RELEASES

1/4 TURN
LOCKS

in
NEW BLADE
-new knife
ready!



50c

X-acto

GIVES all HOBBYISTS THE
WORLD'S SHARPEST KNIVES!

TEACHERS STUDENTS! CASH PRIZES in textile coloring contest

Your designing skill and sense of color may earn money for you. Write now for details of this interesting contest.

SPAULDING-MOSS COMPANY
46 Franklin Street, Boston, Mass.

Send
for
folder

Where Artists Dine



JACQUES

FRENCH RESTAURANT
900 N. MICHIGAN AVENUE CHICAGO

Always serving "PIPING HOT,"
Tasty FRENCH FOOD.

Luncheon 90c to \$1.35
Dinner \$1.90 to \$2.50

For
Fine
Food
in
CHICAGO

In the columns of this section of **AMERICAN ARTIST** we bring to the attention of our readers new items which we believe will be of interest and service to them. Some of the products mentioned are manufactured or distributed by our advertisers while others have not as yet been promoted through advertising.

AMERICAN ARTIST is essentially a service magazine and if you do not find in its advertising announcements products which you desire we will always be glad to have you write us and we shall do our best to help you locate that which you are seeking.

We are grateful that the service rendered to its readers by **AMERICAN ARTIST** has earned for this publication a steadily mounting volume of advertising patronage in 1942, saw a gain of over 29 percent in the advertising volume, so that **AMERICAN ARTIST** carried more advertising than any other publication in the art field. Likewise it saw a steadily mounting number of subscribers who like the how-it-is-done character of our magazine. Now the **AMERICAN ARTIST** has the largest circulation of any professional art journal.

Things To Do

Under the above title, Devoe & Reynolds Company, 44th Street & First Avenue, New York, has prepared a handbook of classroom projects. It is stated in the foreword that the various projects described have been tried and proved. Some of these projects are new and some not so new but they will prove useful and interesting to any teacher of art. This finely illustrated book of forty pages may be secured by forwarding twenty-five cents to the company.

Cleaning Air for Airbrush Lines

The Paasche Airbrush Company of 1909 Diversey Parkway, Chicago, has placed upon the market the new Koby Air Purifier and Filter. This device is quickly and easily attached to the compressed air line, removes any water, oil or dirt that might by chance get into it, and it thus saves time, trouble and money for the airbrush artist. This device is also equally applicable for the finishing of commercial objects such as novelties, toys, metal parts, leather goods, etc.

If Your AMERICAN ARTIST is Late

Despite the fine job which our overloaded transportation system is doing, all kinds of transportation in wartime are uncertain. Military supplies, of course, must take precedence over civilian shipments. **AMERICAN ARTIST** is shipped from East Stroudsburg, Pa., in what would normally be ample time to reach you on the regular publication date. If your copy is late, it is because of conditions beyond our control.

ENGINEERING DRAFTSMEN NEEDED

Draftsmen in all fields are sought by the U. S. Civil Service Commission for work in engineering drafting. Federal positions pay from \$1,400 to \$2,600 a year for entrance salaries. Announcement #283 for engineering draftsmen and application forms may be obtained at 1st and 2nd-class postoffices or from the U. S. Civil Service Commission, Washington, D. C.

INTRODUCTORY OFFER!

Have your portrait painted at prices you can afford.

BY JOSEPH J. SCHEPP

1425 Jerome Avenue Bronx, N. Y. City
Write for further information.

permanent pigments

ARTISTS' WATER COLORS



REAL artist's quality in this student size at student prices.

Restricted to a completely permanent list of colors in a fully adequate range of brilliant hues.

Perfecting brushing qualities, readily soluble.

34 COLORS
ALL 20c EACH

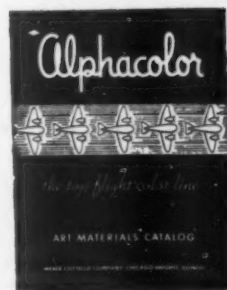
including—
Cadmium Yellows, Cadmium Orange, Cadmium Reds, Alizarine, Rose Madder, Ultramarine Blue & Violet, Viridian, Phthalocyanine Blue & Green, Manganese Blue, Cerulean Blue, Cobalt Blue, Permanent Green Light, Yellow Ochre, Raw and Burnt Sienna, Raw and Burnt Umber, Lamp-black, Ivory Black, Zinc White.

Described in detail in
Color Card and in the
16-page Booklet.

made by

PERMANENT PIGMENTS

2700 HIGHLAND AVE. NORWOOD STA.
CINCINNATI, O.



Chalk Up
Top
Flight
Color
With This
New
Catalog

Completely illustrates and describes "the top flight color line" including Alphacolor All-Purpose Dry Tempera, Alphacolor Colored Chalk Pastels, Alphonatone All-Purpose Art Paper, Char-Kole, and related products. Address Dept. AA-343. No cost or obligation.

WEBER COSTELLO COMPANY
Manufacturers Chicago Heights, Illinois

CERAMICS

GLAZES • STAINS • KILNS
COMPLETE SUPPLIES

Made by a Leading Manufacturer. Write for catalog.

FERRO ENAMEL CORPORATION
ALLIED ENGINEERING DIVISION • CLEVELAND, OHIO

AMERICAN ARTIST Index for 1942 is ready for distribution. If you wish a copy, write for it. It's yours for the asking.

THE ART MART

U. S. POSTAGE STAMPS

Continued from page 32

free of departmental habits and clichés, and free also of the tenure-of-office frame of mind, such a board would be a great step toward reclaiming for the United States a distinctiveness in its printed matter which it now utterly lacks.

The two new stamps may be considered the first baby steps toward the realization of this grandiose hope; but no one who has seen Berdanier's enthusiasm over these steps, and knows his doggedness with a good idea, can feel that they are last.

This stamp design crusade needs the support of America's designers. It also needs publicity. Designers are invited to write letters to AMERICAN ARTIST for publication in future issues.

This, then, is the story to date of the crusade for better designs for U. S. Postage Stamps. An impressive crusade it is, measured in terms of enthusiasms and persistence. But on the basis of visible evidence—the two new stamps themselves—one may be justified in comparing the crusade with the labor of the mountain which brought forth a mouse.

The stamps, in truth, are not much to brag about. This is no fault of the artists who really had no opportunity to carry their designs to perfection. Both stamps were engraved after preliminary sketches submitted as ideas (and with the customary expectation of being permitted to supply finished designs upon approval of the sketches). After receiving the President's approval the sketches went directly to the Bureau of Engraving and Printing. Helguera's design, which had to be changed in proportion was given greater width by the simple expedient of adding so much more space at the right side. Manship's "Four Freedoms" stamp follows the sketch closely but he certainly expected an opportunity for further study for its perfection. All of which must be considered in judging the visible and far from appetizing fruits of this crusade. The really remarkable thing about it is that the Post Office Department has finally given even this much encouragement to the purely patriotic efforts of America's top-flight designers.

The End

"Script and Manuscript"

This is the title of a new 36 page booklet on lettering just issued by Higgins Ink Co., 271 Ninth St., Brooklyn, N. Y. The main section of the book is devoted to 32 modern script alphabets with an explanation of their uses. These are fully illustrated. Then there are several instructional pages devoted to manuscript writing, and others to engrossing. The script alphabets were designed by Mr. Chas. P. Blumenthal, master letterer. An interesting feature is an analysis of the "characters" portrayed by Mr. Blumenthal's alphabets by Dorothy Sara, handwriting expert. The book was compiled and edited by Bert Cholet, advertising manager of the Higgins Ink Co. Script and Manuscript retails at 50c per copy.

Di Gemma demonstrates LUMIPRINTING



This little "flash shot," by John Carr Duff, Ass't Professor of Education at New York University, shows Joseph di Gemma demonstrating LUMIPRINTING (and other graphic arts) at the Wappingers Falls, New York, High School.

Di Gemma is sorry that he is unable to say "yes" to all the requests for demonstrations which are reaching him. . . . Interested students in or near New York City are fortunate in that they can attend one of his recently established classes at the Grand Central School of Art, 7054 Grand Central Terminal, New York.

LEON L. WINSLOW, Director of Art, Baltimore, Md., writes —

"LUMIPRINTING, by Joseph di Gemma, impresses me as an excellent introduction to an art which will be new to most practitioners of the graphic arts although it was employed by French artists of the Barbizon school of painting nearly a century ago. It remained for di Gemma to restore, clarify and improve the art, to point out its educational advantages, and to make possible the effective teaching of it in the schools."

FOR THE HIGH SCHOOL STUDENT

Mr. Winslow continues: "The book accomplishes this through its careful analysis of processes and through its logical explanation of methods involved in its development, from simpler to the more complex experiments, none of which is too difficult for an intelligent high-school student to grasp and to perform successfully."

ESSENTIAL FOR TEACHERS

"We teachers of art," Mr. Winslow concludes, "therefore are indebted to di Gemma for opening up an hitherto unknown avenue for creative art expression, through the medium of a graphic art more pliant and flexible than any of its predecessors, and for this reason richer educationally. . . . For teachers of graphic art, commercial and advertising art, the book is, of course, a part of the essential equipment."

Send now for your copy of

LUMIPRINTING

\$3.50, postpaid

AMERICAN ARTIST

330 West 42nd St., New York

American Artist

**NICHOLSON'S
PEERLESS
TRANSPARENT
WATER COLORS**

These products are rightly called "The Original and Old Reliable" because for nearly sixty years, they have been the preferred products of discriminating fine and commercial artists. They are universally used in the commercial field for coloring photographs, maps, prints, and in the preparation of material for lithography.

BRILLIANCE and TONAL QUALITY characterize these colors to a degree not found in any substitute make.

Secure them at your dealer or send for literature and color chart.

COLOR MAKERS SINCE 1885

PEERLESS COLOR LABORATORIES
DIAMOND PLACE ROCHESTER, N. Y.

Headquarters

**GENUINE DRY PIGMENTS FOR
ARTISTS' COLORS**

Cobalt Blue, Violet and Greens, Cerulean Blue, Genuine Aureoline, Emerald Greens, Cadmium Yellows and Reds, Ultramarines, Vermilions, Umbers, Siennas, etc.

—Founded 1854—

FEZANDIE & SPERRLE, INC.
205 Fulton Street New York City

MODELING SUPPLIES

CLAYS • PLASTALINA • TOOLS

CATALOG ON REQUEST

STEWART CLAY COMPANY, INC.
633 E. 16th St. New York, N. Y.

JOSEPH
MAYER

COMPANY

5 UNION SQUARE
NEW YORK, N. Y.

Supplies

FOR PAINTERS, SCULPTORS, DRAFTSMEN, SIGNMEN, AND STUDENTS

EVERYTHING
FOR THE ARTIST

Phone ALgonquin 4-9871

**BOXWOOD and MAPLE
WOOD BLOCKS**

for BLOCK PRINTS

Write for Free Illustrated Booklet

22 North William Street New York City

J. JOHNSON & CO.

TINT!
TONE!

Photographic Prints.
Black and White
Movie Films.
Titles, Slides, Prints.
Dip once and it's done!

Write for Literature

Teitel Laboratories P. O. BOX 123
CORONA, N. Y.

DO YOU LIKE AMERICAN ARTIST?
Recommend it to your friends. Thank you.

RHODE ISLAND

SCHOOL OF DESIGN

Confers B.F.A. and B.S. degrees

• One of the country's outstanding art education centers. Mechanical, industrial, advertising design; fine and applied arts; textile engineering, mfg., design; math., physics, code, physical ed. Navy V-1, V-7, 12 bldgs., including textile plant. Cultural and social activities. Coed. Catalog: 20 College Street, Providence, R. I.

TEACHERS:

Learn to Market Your Craft Products

Professional Courses in skilled crafts. Jewelry, silver-smithing, pottery and ceramic sculpture, woodcarving, weaving, bookbinding, illumination, decorating techniques, etc. Graduates' workshop and salesroom. Day, Eve., and Summer classes; flexible schedule. Send for catalogue.

R. A. PEARCE, 815 Boylston St., Boston, Mass.

THE MASTER'S SCHOOL
SKILLED CRAFTS TAUGHT BY MASTER CRAFTSMEN

MOORE INSTITUTE OF ART

School of Design for Women

Thorough, professional training in design, illustration, interior decoration, fashion arts; advertising, teacher training. B.F.A. degrees in all courses. Photography, puppetry, jewelry, pottery, engineering drafting. Residences for out-of-town students. Oldest school of art applied to industry in U. S. 98th year. Catalog. Registrar, Broad and Master Sts., Philadelphia, Pa.

Wayman Adams
PORTRAIT PAINTING

BESSIE POTTER VONNOH
Sculpture
Annual Summer Classes, June through September
Elizabethtown, New York In The Adirondacks

PRATT INSTITUTE THE ART SCHOOL

DEGREE COURSES—Architecture Art Education
CERTIFICATE COURSES—Advertising Design, Illustration, Industrial Design, Interior Design.
38 Studios 90 Instructors 56th Year
Catalogue upon request
James C. Boudreau, Director, Brooklyn, New York

ARTISTS NEEDED FOR WAR EFFORT

Short intensive courses train you for wartime jobs today and a permanent future in the world of tomorrow. Day, Eve., Saturday adult, children's classes. Faculty includes Harvey Dunn, Mario Cooper, William Howard Smith, Grace Cornell, George Elmer Brown, Nan Greacen, Frank Stanley Herring and Cliff Young.

GRAND CENTRAL SCHOOL OF ART

7054 Grand Central Terminal, N. Y. C. MU. 9-5463

PHOENIX ART INSTITUTE

Advertising art, story illustration, fashion drawing, painting, composition, color, perspective, airbrush, camouflage. Individual instruction by prominent artists. Day, evening and Saturday classes. Enroll now for intensive professional training for art careers in practical fields. Send for Catalog 1.

350 Madison Avenue, New York MU. 2-2180



ART CAREER SCHOOL

FASHION ART • COSTUME DESIGN
ADVERTISING ART • CARTOONING
CHILD BOOK DESIGN • PAINTING
MECHANICAL DRAFTING

Quality now for a successful career! Graduates in constant demand. Day and Evening Classes. 16th year. Write for Catalog.

CHARLES HART BAUMANN, DIR
Studio 2006, 175 Fifth Ave., N.Y.C.

TAUBE'S PAGE

Continued from page 28

sensuous appearance of a painting. When the canvas projects itself through a thinly applied paint stratum, the inferior support competes with the painting. A thin oil painting is rarely good, since the pigment which is ground in oil is not suitable to a thin application. It is against the nature of this particular material to be diluted in the fashion of a watercolor...

The meaning of the term "texture" as materials by imitating them in paint. By observing the forms and the play of light and shade on silk, velvet, rocks, and trees, they achieved a distinction of textural values. Pigment applied by most of the old masters was evenly distributed on the canvas so as not to reveal any prominence of impasto. Only white, or colors strongly intermixed with white, was used in thicker applications. In oil painting this procedure is followed for technical reasons which I have discussed in my book, *The Technique of Oil Painting*. The characteristic of this school of oil painting shows in the treatment of shadows as glazes, and of light parts as opaque passages. As an old saying goes, "Shadows are veils cast upon objects—light makes things tangible, darkness removes them from us."

In some of the works of Rembrandt we find attention given to a thick, roughly painted surface that takes on the character of a sculptured relief. Scratchings appear to have been worked into the pigment with the wooden handle or the brush of the palette knife. Various glittering objects, such as jewels or armor, are noticeably raised and modeled. However, the dark parts of the painting, or those needing no accent, remain chiefly as flat surface.

Dangers in Mania for Impasto

Later, the fashion for a uniformly thick pigmentation was started in the Barbizon School and was then taken over by the Impressionists. It was considered a sign of modernism, virility, and boldness to paint with impasto. With the advent of Impressionism, a mania for pigments thickly applied all over the picture surface swept over the studios. Except for the young Renoir (who acquired the feeling for glazing at the time when he worked in a porcelain factory) and possibly a few of his colleagues, the Impressionists completely abandoned glazes and retained only the thick opaque color layer. Without regard for the textural characteristics of sky, foliage, skin, rocks, textiles—they gave all these objects a more or less uniformly pastose paint application. Only a few painters can proceed in this fashion without losing their subtlety and sensitivity, without becoming dull and monotonous...

In the last few decades preoccupation with textures has become feverish. Painters have concerned themselves with the properties of the material they are to interpret in paint. Sometimes, as with Braque, this preoccupation with texture has taken the form of a fetish, a self-purpose. Sand, along with other coarse materials, has been added to the pigment to produce a raised, undulating surface. Braque's use of shadows rough as sandpaper, glazes so transparent that they take you right into the ground of the canvas, and other ingenious devices of textural treatment demonstrates the degree which at times this fever reached.

NEXT MONTH

Next month Frederic Taubes will continue his discussion of the quality of a painting with special reference to brush stroke, the seismographic record of a painter's sensitivity.

CAREER

Start Now. Learn Oil Painting at Home by New Easy Stuart System



• Previous art training or talent NOT necessary. This Stuart System is radically new and simple. It will REALLY TEACH PORTRAIT PAINTING. Cost is unusually low. Write for free booklet NOW!

STUART STUDIOS, Room 133
121 Monument Circle Indianapolis, Indiana

TRAPHAGEN SCHOOL For Results

INTERNATIONALLY CELEBRATED GRADUATES

Intensive SPRING and SUMMER COURSES
For beginners or advanced students. Individual instruction in Fashion Drawing, Design, Sketching, Life, Styling, Fashion Writing, Fabric Analysis, Textile Design, Interior Decoration, Window Display, Draping, Grading, Dress-making, Millinery, Drafting, Camouflage, etc. PROFESSIONAL METHODS. TEACHER TRAINING. Approved by Regents. Day & Eve. Sales Dept. Students' Free Placement Bureau. Investigate Before Registering Elsewhere. Send for Cir. 72.
TRAPHAGEN, 1680 Broadway (52nd St.), New York

VALUES and COLOR MASTERY ASSURED

A. J. Philpott, Art Editor, Boston Globe, "Mr. Cross aids students in hours to see what usually takes months and years." Personal or written instruction. This most artistic method soon discards, measures, tests, theories, copies.
CROSS ART SCHOOL, St. Petersburg, Fla.
After May 1, 1943, Boothbay Harbor, Me., 17th Summer

The ART INSTITUTE of Chicago

64th year. Degree and diploma courses in Fine and Industrial Arts, as well as individual courses for specific needs. Fully accredited. DEFENSE COURSES in Mechanical Drawing, Drafting, Industrial Design. Box 99, Michigan Ave. at Adams St., Chicago, Illinois

McDOWELL SCHOOL FOR FASHION TRAINING

The School with the greatest experience in training for fashion work. The School which has specialized in fashion training and fashion placement since 1876. Regents' Charter and State License.

DAY & EVENING COURSES.
ALSO SUMMER SCHOOL

71-77 West 45th St. New York City

SCHOOL OF PROFESSIONAL ARTS

Poster and Advertising Design to further the war effort. Fashion Design to meet W.P.B. requirements. General Design based on priority regulations included are Painting, Illustration, and Cultural subjects to prepare young people for peacetime pursuits. Send for catalog C. New session begins January twenty-third.

Jamesine M. Franklin, Pres. Catalog AA.
400 MADISON AVE. (48 St.) NEW YORK, N. Y.

AMERICAN ARTIST GROUP RATES

5 Subscriptions \$2.25 each
10 Subscriptions \$2.00 each
25 Subscriptions \$1.75 each
50 Subscriptions \$1.50 each

Complete addresses and full remittance must accompany each group order.

BOOKS

Modern Photography. Edited by C. G. Holme. Studio Publications, New York. \$3.50 (Paper, \$2.50)

This is the 12th appearance of "Modern Photography"—the 1942-43 Annual of Camera Art. The present issue, like its predecessors, contains a superb and widely-chosen collection of photographs in color and monochrome, including action, life and still life studies, portraits, news shots, etc.—impressions of the human scene as varied and as individual as the minds and characters of the people who captured them.

Art for All. By Francis G. Bartlett and C. C. Crawford. Harper & Bros. N. Y. \$2.40

This book has been planned to show how the basic principles of design can be applied to the art of living: personal appearance, personal environment and practical problems in the workaday world. It covers a wide range of applications. Primarily a

Exploring the Graphic Arts. By Anthony Marinaccio and Burl Neff. Osborn, International Textbook Co., Scranton. \$2.50

The activities with which this text deals are representative of the simple procedures underlying both hand and machine methods in the graphic arts. The book is so inclusive in its scope that it is impossible to summarize it in a paragraph. It can be said, however, that in their explorations the authors have been painstakingly thorough and it will pay anyone seeking information in this vast field to have a look at their book which is very well done.

Problems in Blueprint Reading. By Drew W. Castle. Manual Arts Press, Peoria. 96c

In the author's own words, "This method of teaching blueprint reading is the result of an effort to find a device for effectively teaching the subject without passing through the immediate and unnecessary stage of drawing. . . . By eliminating the old drawing method and substituting a more direct procedure the time necessary to attain a given level of achievement in the subject is greatly lessened. . . . If the pupils follow this course as a parallel to the shopwork it should not be long until they have acquired sufficient ability to read most shop blueprints."

The book is especially valuable for home study, industrial schools, and evening classes as it permits individual progress without adding to the burden of the teacher.

Mediaeval Art. By Charles Rufus Morey. W. W. Norton & Co., New York. \$6.50

This is a grand book, of course. We say "of course" because it goes without saying that anything from the hand of Dr. Morey (Marguand Professor of Art and Archaeology at Princeton University) is bound to be important.

It is the purpose of this book to describe the evolution of style in sculpture and painting from antiquity to the Renaissance, showing the contribution which mediaeval art added to the antique inheritance and passed on to modern times. But it is far more than a description of the characteristics of mediaeval works of art or a historical survey of their origins and development. As it studies the wealth of mosaics, ornament, sculpture, painting, glass, and illuminated manuscripts, it traces the changes in politics, society and thought that parallel these developments, and penetrates deeply into their implications.

The volume is beautifully and fully illustrated with a comprehensive selection of photographic reproductions and with sketches in line throughout the text.

Decorative Art 1942. Studio Publications, New York. \$4.50 (Paper, \$3.50)

In this 37th issue of "The Studio Year Book of Decorative Art" are to be found, as usual, photographs of the best work done in domestic architecture and design during the past year for, notwithstanding the ever-growing check on the production of everything but necessities and munitions, the year's collection still showed sufficient work of importance to justify another wartime issue. The material comes, of course, almost exclusively from Great Britain, the U.S.A., Canada and Australia.

The Artist in America. By Carl Zigrosser. Alfred A. Knopf, New York. \$5.00

This is a biographical study of 24 contemporary printmakers by the Curator of Prints at the Philadelphia Museum of Art. "I have tried," writes the author, "to picture these men as functioning artists, setting forth what they are striving for and what they have accomplished, what they had to struggle against and overcome not only in themselves but in their environment. I have attempted to bring to light the spirit, the whole character of the enduring drive, rather than the surface view." There are 92 illustrations in gravure.

The Secret Life of Salvador Dali. By Dali. Dial Press, New York. \$6.

Many people think Dali one of the most important of contemporary artists. He himself admits it. Those who agree may find even his "intra-uterine" memories and his bad boy behavior significant. Certainly here is a happy hunting ground for the psychiatrist and for those who care enough about Dali's paintings to wade through 400 pages for insight into mysteries of a mind capable of producing such strange—often very beautiful—canvases. The book is copiously illustrated with color plates, half-tones and drawings. The least one can say of it is that it is entertaining, as Dali always is.

The Direct Technique of Watercolor Painting. Charles X. Carlson. Melior Books, New York. \$1. (paper, 48 pp)

Tchelitchev. Museum of Modern Art, New York. \$1. Illustrated catalog of his work.

Emblems of Unity and Freedom. Metropolitan Museum of Art, New York. 25c. Index of American Design; foreword by Holger Cahill and others.

Another Art Book Success!

SIMPLIFIED DRAWING

- FROM PENCIL TO PAINT -

by Charles Carlson

OVER 1,000 DRAWINGS!

A big book (9½"x13½", 64 pages) and really practical! Starts you off with tips on the right materials; every step illustrated.

CLOTH BINDING post paid \$2.00

Students' Edition (heavy paper) post paid \$1.50

Just published; by the same author

THE DIRECT TECHNIQUE OF WATER COLOR PAINTING

Real information for students post paid \$1.00
and professional artists paid \$1.00

Complete Lists Sent Upon Request

HOUSE OF LITTLE BOOKS • 156 5th AVE., N. Y.



ANIMATED CARTOONS

by WALTER T. FOSTER

HAVE FUN MAKING THESE LITTLE FIGURES LAUGH, WALK OR RUN. ASK YOUR DEALER OR SEND \$10.00 TO BOX 456 LAGUNA BEACH, CALIF.

Book Bargains!

MODERN AMERICAN PAINTING by Peyton Berwell, Jr., with 89 illustrations in full color. Size 10½"x14". Pub. at \$5.—our price. \$2.00

PAUL CEZANNE, by Gerstle Mack. With 450 pages and 48 illustrations, handsomely bound. Pub. at \$5.—our price. \$2.00

TOULOUSE-LAUTREC, by Gerstle Mack. 365 pages, 58 illustrations, 1 in color. Pub. at \$5.—our price. \$2.00

MARMOR ART SHOP

77 West 47th St., New York City
Bargain Catalog Free!

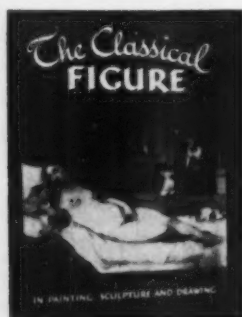
Current and out-of-print

Books on Fine and Applied Art

Layout	Lettering	Penmanship
Painting	Sculpture	Drawing
Theatre	Costume	Anatomy

Inquiries Invited—Catalogue Free

PAUL A. STRUCK 415 Lexington Ave. New York, N. Y.



THE CLASSICAL FIGURE

Edited by BRYAN HOLME

One of the most important books ever published for artists, students, and teachers—the classical figure in painting, drawing and sculpture through the ages. Here are 96 of the world's greatest examples beautifully reproduced in a large 9" x 12" format, practical for studio study and use. A magnificent book of the anatomy which may serve as a blue print for the great works of the future. You can't afford to be without it. Cloth bound. \$3.00.

THE STUDIO PUBLICATIONS INC.,
381 Fourth Ave., New York



A Retail Booklist Published Monthly Excepting July and August

WE WILL GLADLY FILL YOUR ORDER, AT LIST PRICE, FOR ANY CURRENT ART BOOK

THE ELEMENTS OF LETTERING

By Benson and Carey

The student who feels the importance of learning the origins, traditions and all relevant facts behind contemporary usage will like this treatise, as it takes up lettering elements from various points of view—geometric, psychological, technical, historical—and builds up from them, step by step, a logical explanation not only of why letters have the shapes we know, but of why some are better and some not so good; some more beautiful and others less attractive. In presentation, design and typography, the book is unusually pleasing—a book that inspires through its appearance as well as its content. \$3.00.

HOW TO DRAW SERIES

These little books, while naturally limited in scope, are proving quite popular. The following titles are available: HOW TO DRAW HORSES; DRAWING A CAT; DRAWING DOGS; BABY ANIMALS ON THE FARM; HOW TO DRAW BIRDS; HOW TO DRAW SHIPS; HOW TO DRAW WILD FLOWERS; HOW TO DRAW LOCOMOTIVES; HOW TO DRAW CHILDREN. \$1.00 each.

ADVENTURES IN MONOCHROME

By James Laver

A collection of over 200 examples of contemporary art work in black-and-white, mostly by American and British artists. The author's discussion treats of historical development and explains the characteristics of the various modern techniques illustrated. A very stimulating book for both student and artist, one which can be referred to from time to time as an aid in refreshing one's own creative work. \$3.75.

ANYONE CAN PAINT!

By Arthur Zaidenberg

A clear and effective book of instruction that should greatly assist anyone who can draw to paint in oils, water colors, tempera, etc., and to make etchings, lithographs, woodcuts, linoleum block prints, etc. Discusses not only the "how" and "why" of the techniques, but also the "where" and "how much" of materials. \$2.75.

WOOD CARVING

By Alan Durst

The pictures of tools, processes and finished pieces, both contemporary and historic, are unusually effective not only in demonstrating just how to do it, but in expressing the particular charm of wood sculpture. Both how and what to carve are adequately dealt with in this book, which starts the reader right at the beginning. There are two demonstrations—relief carving and carving in the round—by the author, with explanation and illustrations of every stage of the work. \$3.50.

THE HUMAN FIGURE

By John H. Vanderpoel

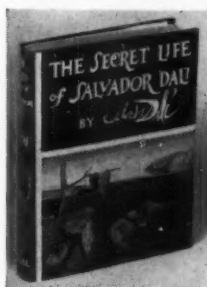
If you wish to draw the features, eyes, nose and mouth; if you wish to draw hands or feet in various positions; if you wish to draw any part of the human figure, or the figure as a whole, you can readily find progressive instructional step drawings in this volume. As well, there are drawings of the underlying muscles and bony structure in separate parallel drawings. 300 illustrations. \$2.50.

THEY TAUGHT THEMSELVES

By Sidney Janis

This is a book about thirty self-taught artists, people from every walk of life. Each was motivated by the subconscious urge to paint, and each has done so with vitality and invention, freshness and honesty. Besides the reproductions of sixty of their outstanding works, there are intimate photographs of the thirty artists in their painting environment. Their biographies—most often in their own words—are colorful and engaging thumbnail sketches. While to the esthetically trained person much of this work appears extremely crude in certain respects, it is nevertheless interesting to discover from this book the type of attainment which can be gained by individuals who develop in their own way. \$3.50.

OUR FEATURE FOR MARCH



THE SECRET LIFE OF SALVADOR DALI

By Salvador Dali

The fact that we are featuring this volume by no means indicates our unqualified endorsement of it. It contains so much that might be viewed as offensive, and so much more that is definitely boring, that we offer it only because this strange man and his work have caught the fancy of hundreds of people who will want to learn from his own words, if possible, what is back of his melting watches, lobster telephones and other surrealist subjects, his treatment of which has influenced to quite a degree some kinds of art of recent years. . . . Will you like this book? We don't know. Some, reading it, will more than likely believe the author-artist just plain crazy. Others will perhaps agree with Dali's own claim to genius. Some may be amused by the book, some disgusted, some horrified, some delighted, some bored. At any rate, here it is, 400 pages of text and illustration by this much-talked-about man. \$6.00. After April 1st, \$7.50.

20th CENTURY PORTRAITS

By Monroe Wheeler

This volume surveys the course of art from 1900 to date in terms of portraiture. The word "portrait" suggests to most people the work of specialists or professionals who have developed a talent for enhancing the beauty or the prestige of the sitter. Works of this kind—masterpieces of Eakins, Boldini and Sargent, Orpen, Augustus John and Speicher—have been carefully considered and illustrated, but a special emphasis has been placed on the informal portraiture of the more imaginative, less accommodating artists, who as a rule have portrayed only their relatives and close friends. 148 pages; 155 plates, including work by Eakins, Sargent, Rodin, Renoir, Duret, Picasso, Matisse, Bellows, Orpen, Speicher, Wood, Derain, and many others. \$2.75.

THE ARTS AND MAN

By Raymond S. Stites

"To help create an informed and friendly understanding of art is the chief purpose of this book." Thus the author in his introduction sounds the keynote for his history of art, a large, profusely illustrated volume of nearly 900 pages. The direction which art has taken throughout the centuries, its particular form and significance are interpreted with relation to man's life and thought in an ever changing society. \$7.50.

CREATIVE TEACHING IN ART

By Victor D'Amico

This book is intended to interpret a practical philosophy of creative teaching. Theory is closely interwoven with practice so that the reader may readily see how a creative concept is developed in the teaching of art. . . . The arts are not thought of or dealt with in any classic or orthodox sense, but as serving to arouse in the individual some desire or need for creative expression, and as an opportunity for its cultivation. An attempt has been made to coordinate the advantages of the so-called academic and progressive schools of teaching. The skills and discipline of the one, and the self-expression of the other need to be blended in the creative experience. The book can be highly recommended to all teachers of art. \$2.50.

THE ART OF COLOR AND DESIGN

By Maitland Graves

Analyzes simply and clearly the elements and principles upon which all visual art is built. Examples of Modern, Primitive, Classical, and Oriental Art are objectively examined. One of the features of the book is the Visual Design Test, originated by the author. 292 pages, 7 1/4 x 9 3/4. \$3.50.

ART FOR ALL

By Bartlett and Crawford

This work on art appreciation deals in turn with such subjects as dress, color harmony, the home, the room interior, furnishings, the school (art in school activities), art on the job (art principles in the workaday world), etc. 270 pages, illustrated, attractively bound. \$2.40.

IT'S FUN TO MAKE THINGS

By Parkhill and Spaeth

Designed to appeal to children and to mothers and leaders of children, who encourage them to create. Among the many matters included are the painting of objects, metal craft, woodwork, sewing, pottery, raffia and leather craft. Illustrated. \$2.00.

THE ART TEACHER

By Pedro J. Lemos

This volume constitutes a working library of school art. The 16 instruction chapters cover drawing of objects; trees, birds, and animals; people; cut and torn paper work; painting and color; design; illustration and blackboard work; modeling and pottery; lettering; posters; holiday projects; toys; puppets; picture study, etc.—and an extra chapter of schoolroom helps. A gold mine of art teaching help for the grades. 492 pages, 388 illustrations in black and white and in full color. \$8.00.

THE MISSIONS OF CALIFORNIA

By Will Connell

This book is not a history of the missions. It is rather an impression in photographs of their beauty, of their cloistered walks and gardens, their shrines and altars and art treasures. Will Connell has long been recognized as one of the outstanding photographers of the country. His understanding spirit of the Founding Fathers and his appreciation of their achievement in the building of the missions are apparent throughout the book. \$2.00.

ILLUSTRATION—ITS TECHNIQUE AND APPLICATION TO THE SCIENCES

By Carl D. Clarke

The bulk of the book is devoted to medical and chemical drawing, but a large section deals with such techniques and processes as illustrators commonly use, though with emphasis upon the highly specialized requirements of scientific drawing. There are chapters of elementary instruction in graphic and plastic media and others dealing with professional procedures and adaptations to the needs of instructors and research workers in the sciences. A section dealing with the History of Medical Drawing and Painting is especially interesting to painters. \$5.50.

Prices subject to change without notice . . . Write today
for our free catalog of hundreds of art and craft books.



WATSON-GUPTILL PUBLICATIONS, INC.

If any book proves disappointing, return it to us in its
original condition within 7 days for exchange or refund.

330 WEST 42nd STREET, NEW YORK, N. Y.

Publishers of American Artist

We asked 102 COMMERCIAL ARTISTS
what they liked best about

WINNER *Techno-TONE* DRAWING PENCILS



57 Said:

"I like WINNER Techno-TONE because it sharpens easily and resists heavy pressure without point breakage."



45 Said:

"I like WINNER Techno-TONE because it is the smoothest BLACK lead pencil I ever used."



Pencil Craftsmen — be they artists or engineers — have the same definite pencil preferences. Featherlight smoothness, rich depth of tone, and above all, rugged strength of graphite these are the qualities desired and these are the qualities you get in WINNER Techno-TONE.

WINNER Techno-TONE is no run-of-the-mill drawing pencil. It is backed by the famous A. W. Faber name and 182 years of tradition. Yes, it costs a few pennies more, but what real artist would let that interfere with outstanding achievement?

We'll be glad to send you a free sample of your favorite degree.



A*W* FABER Inc. NEWARK, N. J.
13c each 2 for 25c \$1.25 dozen
AT ALL DRAWING AND ARTISTS MATERIAL DEALERS AND LEADING STATIONERS

For colored layouts or finished art, many artists are obtaining beautiful effects with COLUMBUS Colored Crayon Pencils. Superb range of colors. Strong, durable, crayons that make vivid impressions. Available in Red, Blue, Green, Yellow, Vermilion, Black and White. Would you like a sample?

